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Burlington Fine Arts Club



ILLUMINATED MANUSCRIPTS CATALOGUE



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BURLINGTON FINE ARTS CLUB

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Fifty copies of this Catalogue have been printed on fine paper, octavo size, and may be had by Members of the Club, on application to the Hon. Secretary, at the price of 5s. each copy.



PREFACE.



HE thanks of the Committee are due to the collectors who have lent manuscripts for this Exhibition, especially to those who are not members of the Club.

The magnificent collection of Mr. Bragge, which fills five entire cases and part of a sixth, forms the nucleus of the Exhibition, and should be separately noticed.

It may be mentioned, to assist those who use the catalogue, that Mr. Bragge's books are placed separately, and, as far as possible, chronologically, except the Bibles, which are in the Case devoted to that class. Two books belonging to other owners are among those illustrating the subject of the "Five Wounds," and one among those

containing representations of the Trinity. The contributions of Mr. Gibbs are also apart, but the rest have been placed in the order in which they came to hand.

The compiler is painfully aware of the many deficiencies of this list, for which he begs to apologize.





CATALOGUE.

Lent by William Bragge, Esq., F.S.A.

I.



VANGELISTARIUM. Size, $7\frac{1}{2}$ in. \times 10 in. German art. Tenth or eleventh century. 195 leaves. From the Perkins Collection, No. 406. A magnificent example of the style which has been named Hiberno-German. The interlacements of some of the patterns are Irish in type, but are made in gold, several of the pages being wholly written on a purple ground; the purple is worked over with a shaded foliage pattern. There are pictures of a Byzantine type of the Saviour and of the Four Evangelists, profusely gilt, and the initials throughout are also enriched with gold. Altogether, for antiquity as well as magnificence, this is the most remarkable volume in the exhibition. Two facsimiles of pages are given in the catalogue of the Perkins Library.

2. PSALTERIUM, with Calendar and Prayers. Size, $3\frac{1}{2}$ in. \times $5\frac{3}{8}$ in. Said to be from St. Gall. Twelfth century.

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Mr. Bragge's Collection continued.

204 leaves. A very curious little book. The chief initials are of red interlaced work on a gilt ground. There are two rude historiations, one of them (on leaf 88) apparently representing the Creation.

3. PSALTERIUM, with Vita Christi and Calendar. Written for Sweden. Twelfth century. Size, $4\frac{1}{4}$ in. \times $6\frac{1}{2}$ in. 239 leaves. The calendar contains the signs of the zodiac and agricultural scenes in roundels. 8 leaves between the calendar and the 1st Psalm contain a series of 32 minute scenes from the Life of Christ, painted in quatre-foils on one side of the leaf. The initial B. which commences the Psalter occupies nearly the whole page, and contains the Anointing of David and the Death of Goliath.

4. BREVIARIUM. Size, 7 in. \times $10\frac{1}{8}$ in. French art. Thirteenth century. 465 leaves. 17 historiated initials and two full-page pictures, the Crucifixion and the *Salvator Mundi*. In very fine condition, with the original binding.

5. BIBLE HISTORY, in Hebrew. Size, 9 in. \times 11 in. Spanish art. Thirteenth century. 50 leaves, 7 of which have on each side two scenes from the Exodus.

6. PSALTERIUM, with Calendar. Thirteenth century: probably Flemish art. Size, $6\frac{3}{4}$ in. \times $10\frac{1}{2}$ in. On 72 leaves. Eight fine figured initials. Contains obits of the Castellans of "Brobroc," or "Bourbourc."

7. PSALTERIUM, with Calendar, &c. Size, $4\frac{1}{2}$ in. \times $6\frac{1}{8}$ in. French art. Thirteenth century. 169 leaves, nearly all bordered. The calendar has the rustic employments of the months and signs of the zodiac, and there are 4 scenes from the Passion on separate leaves preceding the 1st Psalm. Some of the grotesque figures of monkeys and dogs in the borders are very amusing.

Mr. Bragge's Collection continued.

8. PSALTERIUM. Size, $6\frac{1}{4}$ in. \times 9 in. French or Flemish. Thirteenth century. 163 leaves; 8 historiated initials: a border to every page.

9. PSALTERIUM. Size, $5\frac{5}{8}$ in. \times $7\frac{3}{4}$ in. French art. Thirteenth century. 196 leaves; each page ornamented with a grotesque figure; several historiated initials.

10. BIBLE HISTORIÉE. Size, $4\frac{3}{4}$ in. \times $6\frac{5}{8}$ in. French art: Blois. Thirteenth century. 58 curious pictures, each with a richly gilt background. The first represents the Expulsion, and other Scripture scenes follow in order to the 44th leaf, which is inscribed *moyses parole adieu*. Then follow 4 pictures of the Temptation, and some other New Testament subjects; the 58th leaf representing the Last Judgment. The early Arabic numerals are interesting.

11. SERVICES, Calendar, Hours, and Hours for the Dead. Size, $4\frac{7}{8}$ in. \times $6\frac{1}{2}$ in. English art. Thirteenth century. 118 leaves; 10 historiated initials. Probably of the Sarum use.

12. PONTIFICALE ROMANUM. Size, 11 in. \times $15\frac{1}{2}$ in. Italian work. 122 leaves. Fifteenth century.

13. CHRONICON. Size, $8\frac{1}{2}$ in. \times $12\frac{1}{4}$ in. German work. Fourteenth century. 59 leaves.

14. LIBER HYMNORUM, with Calendar, &c. Size, $6\frac{5}{8}$ in. \times $9\frac{1}{2}$ in. Spanish work. Fourteenth century. 228 leaves. Several fine borders like the Italian in style. A rubric on leaf 214 is in Valencian (?) Spanish. Contains Psalms, Hymns, Gospels, and Prayers.

15. PSALMORUM EXPOSITIO (20 leaves): Liber Humanæ Salvationis (23 leaves), and Pope Innocent iij, De

Mr. Bragge's Collection continued.

Vilitate Conditionis humanæ (13 leaves). Size, $9\frac{1}{2}$ in. \times 13 in. Early fourteenth century. French work. 34 pictures, two on a page with writing underneath, containing a complete system of types. At the end is a date, 1378, in Arabic numerals.

16. THE BIRTH AND PASSION OF CHRIST, with hymns in French to the B. V. M. Size, $6\frac{1}{2}$ in. \times $9\frac{1}{2}$ in. French work. Fourteenth century. 52 leaves. Of these 23 have half-page pictures on one side only, and one, the first, a full-page crucifix, with emblems and instruments of the Passion. The scenes commence with the Annunciation, and include the Flight into Egypt, the Coronation of the Virgin, the Passion, the Resurrection, the Ascension, and the Day of Pentecost. All are represented in grisaille with a little gilding. 27 leaves of hymns and prayers, written on both sides, complete the book.

17. ROMAN DE LA ROSE. Size, 9 in. \times $12\frac{3}{4}$ in. French poem. Fourteenth century. Written in double columns on 137 leaves, with one ivy-leaf border, and many pictures $2\frac{1}{2}$ or 3 inches square. At the end,

*Ci finilt le Romant de la Rose
Du lart damours est toute enclose.*

18. HORÆ. Size, $4\frac{3}{4}$ in. \times 7 in. 147 leaves. French work. Fourteenth century.

19. LECTIONARIUM. Size, $10\frac{1}{2}$ in. \times $15\frac{1}{4}$ in. French work. Fourteenth century. Contains several ivy pattern borders and some historiated initials. These arms on first page, *Argent, a saltire, sable, between four partridges, proper.*

20. HORÆ. Size, $4\frac{1}{4}$ in. \times $6\frac{7}{8}$ in. French art. Fourteenth century.

Mr. Bragge's Collection continued.

21. HORÆ, cum Calendario. Size, $4\frac{5}{8}$ in. \times $6\frac{3}{8}$ in. French art. Fourteenth century. Fine historiated calendar. Borders in red and blue pen-work. 212 leaves.

22. HORÆ. Size, $4\frac{1}{2}$ in. \times $6\frac{1}{4}$ in. French art. Fourteenth century, late.

23. BREVIARIUM. Size, $4\frac{1}{2}$ in. \times 6 in. French art. Fourteenth or fifteenth century. 501 leaves. The following inscription is on a fly-leaf:—"Ces presentes matines ont este escriptes par moy Misse Collin-Osnier Prestre Segretain de la Paroisse Dasse faictes pour vertueuse et bien discrete persone—Madame la Duchesse de Vernon et ce durant le resne de Allexandre segond de se nom. noustre Sainte Pere le Pappe, en lannes de noustre Seigneur et sauueur Jesu Christ M. lxxj. au moys de Aoust le xxiiijme iour." Below this shield, *Azure a saltire argent between 3 crescents, in chief, & a bird holding a masle, in base, or.* The writing &c. of this leaf is of the 17th or 18th century, in imitation of the rest of the book. There are several borders and many small historiated initials, the spaces left for larger pictures not being filled up. See Nos. 36, 57, and 59.

24. MISSAL. Size, $6\frac{1}{4}$ in. \times $8\frac{1}{2}$ in. Italian art. Fourteenth or early fifteenth century. 291 leaves. Many borders; one full-page picture, the Crucifixion, and several smaller.

25. SARUM MISSAL. Size, $8\frac{1}{4}$ in. \times $12\frac{1}{2}$ in. English art. Fifteenth century. 321 leaves; several flower-pattern borders.

26. HORÆ AD USUM SARUM, with Calendar, &c. Size, $6\frac{1}{2}$ in. \times 9 in. English art. Fifteenth century. 234 leaves. Many miniatures, including Dance of Death, Last Supper, the Creation of Eve, and other unusual subjects. A border round every page, scroll and arabesque pattern.

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Contains the hymn *Jesu dulcis memoria*, and others. Some English rubrics. The calendar has the translation of St. Erkenwald and other English festivals.

27. BREVIARIUM. Size, $5\frac{1}{2}$ in. \times 8 in. English art. Fifteenth century. Belonged to Richard Vowell, last Prior of Walsingham. 245 leaves and 12 fly-leaves, containing additional prayers. Borders of English flower-pattern.

28. GOWER'S CONFESSIO AMANTIS. Size, $8\frac{1}{4}$ in. \times 14 in. English. Fifteenth century. 179 leaves; one historiated initial, and many borders of the English flower type. Written in double columns. From the library of the late Marquis of Hastings.

29. MISSAL. Size, $7\frac{1}{4}$ in. \times $10\frac{3}{4}$ in. French art. Fifteenth century. 292 leaves. Two full page paintings, the Crucifixion and the Father enthroned.

30. ANTIPHONALE, with music. Size, $4\frac{3}{4}$ in. \times $7\frac{1}{4}$ in. French art. Fifteenth century. 139 leaves, 3 at the beginning and as many at the end, being in a later hand. Commences with the *In Purificatione*. Exquisite side borders to nearly every page in a style resembling the ivy pattern, with birds and insects, also a few small miniatures in full page borders. The volume contains many rhymed Latin hymns, and appears to have been written for a nunnery from the frequent rubrics, *Due Sorores in medio chori dicant*, and others.

31. HORÆ, &c. Size, $6\frac{1}{2}$ in. \times 8 in. French art. Fifteenth century. 171 leaves. A very pretty book, with borders round every page of the French flower pattern, with gilt ivy leaves. At the beginning of the Office of the Virgin, leaf 14, verso, and 15, recto, are fine miniatures; the Garden of Eden, with the Temptation and Expulsion, two scenes, form the central picture; the border has the

Mr. Bragge's Collection continued.

Creation of Man, the Creation of Woman, and the Command respecting the Tree of Knowledge. On the opposite page, the Annunciation forms the central subject, and the Vision of Joachim, the Meeting of Joachim and Anne, and the Birth of the Virgin are in the border, with these arms: *Sable a lion rampt. argt.: in the dexter chief a crescent, or. Impaling, Gules two lions counter rampant, or; in chief a lion passant gardant argent; in the dexter chief an estoile, or.* There are many other beautiful miniatures, including a dance of death, in which the knight wears these arms: *azure a chevron between six martlets, or.*

32. HEURES LATINES ET FRANÇOISES, with Calendar. Size, $7\frac{3}{8}$ in. \times 10 in. French art. Fifteenth century. 237 leaves. Every page has a French flower pattern border, 2 in. wide at bottom, $1\frac{1}{2}$ in. at side, and 1 in. at top. 29 full-page pictures and about 20 others. The arms of Hubert d'Artois impaled with those of Pericard occur among the ornaments. In the picture of the Shepherds a gallows stands on the hill behind. The Annunciation is in the centre of a page, with the Birth of the B. V., her Marriage, and Angel assisting her to Weave, in three circles in the border.

33. HORÆ BEATÆ Mariæ Virginis. Fifteenth century. French art. Size, $3\frac{1}{2}$ in. \times $5\frac{1}{8}$ in. Gold panel borders, with insects and flowers. Many full-page miniatures. 141 leaves.

34. HORÆ, with Calendar. Size, $4\frac{1}{8}$ in. \times $6\frac{1}{8}$ in. French art. Fifteenth century. 105 leaves. 14 large and many small pictures. The borders in most cases contain heraldic devices and monograms; these coats being constantly repeated, sometimes on a lozenge, *Or, two bars, and in chief an estoile, azure; impaling, vert, 3 scythe blades in fess argt.* In two pictures these arms are accompanied by

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portraits of a lady and gentleman, and a lozenge bearing *Azure, a handbarrow (or ladder?), argent*, probably a badge, between the shields. The initials J. F., also B. D., and D. I. B., frequently occur.

35. EPITRES ET EVANGILES, in French, according to the use of Paris; Johan de Vignay's translation. Size, $8\frac{1}{2}$ in. \times 12 in. 107 leaves. 20 large miniatures. Fifteenth century. The colophon is dated 1336, otherwise agrees with that of No. 75.

36. HORÆ, with Calendar. French work. Fifteenth century. Size, 5 in. \times 7 in. 149 leaves. Remarkable for having the borders left unfinished. They are in the inlaid style, the miniatures between the pieces of scroll-work not being filled in, except on a few pages. At leaf 107, verso, the figures are coloured, but not outlined or shaded. See Nos. 23, 57 and 59.

37. HORÆ, with Calendar. Size, 4 in. \times $5\frac{5}{8}$ in. 131 leaves. French art. Fifteenth century. Many full page pictures, and these arms, *Barry sa. Or*.

38. HORÆ. Size, $4\frac{6}{8}$ in. \times $6\frac{11}{16}$ in. 204 leaves. French art. Fifteenth century.

39. HORÆ. Size, $5\frac{1}{2}$ in. \times $7\frac{3}{4}$ in. 207 leaves. French art. Fifteenth century. 29 large miniatures, and a border to every page.

40. HORÆ, Cum Calendario. Size, $6\frac{1}{8}$ in. \times $8\frac{5}{8}$ in. French art. Fifteenth century. 206 leaves and some blank; many borders and pictures. On the first leaf of calendar,

Trente jours a Novembre
Auril Juing et Septembre
De vingt huyt en va vng
Tous les autres ont trête et vng.

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On leaf 182 is a singular representation of the Trinity, as three persons sitting one on the lap of the other; the three left hands on an open book, and the three right raised in blessing. See Nos. 46, 51, and 100; also No. 19, single leaves.

41. HORÆ. Size, $3\frac{3}{8}$ in. \times $5\frac{1}{4}$ in. French art. Late fifteenth century. 163 leaves. Portrait of owner, and several other full page pictures.

42. ÆSOPE EN FRANCOYS. Size, 7 in. \times $10\frac{7}{8}$ in. French art. Fifteenth century. Many pictures, each $2\frac{3}{4}$ in. \times $2\frac{1}{4}$ in. On last page, "*Cy finissent les fables desope. Jauien. Jalfonce et aulcune⁹ joyeuses de pge florentin.*"

43. ROMANCE. Size, $5\frac{3}{4}$ in. \times $8\frac{3}{4}$ in. French. Fifteenth century. 23 leaves. 8 pictures. These arms occur twice, *Or, a lion rampt. sable, with a label gules impaling Paly, of six, or and gules.*

44. DE MISERIE HUMANÆ VITÆ CONDITIO. Size, $6\frac{1}{4}$ in. \times $8\frac{3}{4}$ in. French art. Fifteenth century.

45. HORÆ. Size, $2\frac{7}{8}$ in. \times $4\frac{1}{8}$ in. 187 leaves. Italian art. Fifteenth century.

46. GETIDE BOECK, with Calendar. Size, $4\frac{3}{4}$ in. \times $6\frac{3}{4}$ in. Flemish. Fifteenth century. One of the initials contains a curious representation of the Trinity, a head with three faces. See Nos. 40, 51, and 100. Also No. 19, single leaves.

47. LIBER PRECUM. Size, $6\frac{1}{2}$ in. \times $7\frac{3}{4}$ in. Flemish art. Fifteenth century (1420-1440). 147 leaves. Written for the family of Wassenaar; near Ghent.

48. HORÆ, with Calendar. Size, $4\frac{3}{8}$ in. \times $6\frac{1}{4}$ in. Flemish or Dutch art. Fifteenth century. 351 leaves. On the verso of leaf 98 is a singular border, ornamented with four

Mr. Bragge's Collection continued.

circular pictures of the hands and feet with the wounds of our Saviour, and an initial R, with a representation of His heart in purple, wreathed round with a crown of thorns of green on a yellow cross. For other examples see Nos. 80 and 81.

49. HORÆ. Size, 5 in. × 7 in. Northern Dutch. Fifteenth century. Fine "mantling" borders. 228 leaves.

50. GETIDEN BOECK, with Calendar. Size, $5\frac{5}{8}$ in. × $8\frac{3}{8}$ in. Flemish or Dutch. Fifteenth or sixteenth century. 171 leaves. Many fine borders and full page pictures, including the Lord's Supper, A Last Judgment; a border representing the tortures of hell, and other rare subjects. On leaf 109 is a shield of arms twice repeated: *Azure three cups argent, quartering, gules a lion rampt. or,* and impaled with, *Argent a lion rampt. sable;* and the initials G. A. L.

51. HORÆ, with Calendar. Size, $6\frac{1}{2}$ in. × 9 in. Dutch art. Fifteenth century. 210 leaves. The borders are in a peculiar style, boldly designed and subdued in colouring. There are seventeen full page miniatures, including one of the Last Supper, in which a bird is on the dish; and one of St. Michael weighing souls. There are also many fine initial letters containing saints, and one in which the Holy Trinity is represented by a head with three faces. See Nos. 40, 46, and 100.

52. HORÆ, with Calendar, &c. Size, 5 in. × $6\frac{3}{4}$ in. Flemish art. Fifteenth century. 231 leaves. 12 leaves of calendar, each ornamented with a miniature of the Month, in colours, on the recto; the zodiacal sign, in a bronze chiaroscuro, on the verso. The 13th leaf contains a full page miniature of the Second Advent; verso blank. The 14th has a *Pietà*, with a fine view of a city behind the cross. On the next page is the hymn *Stabat Mater*. On the verso

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of the 21st leaf is a fine painting of the Saviour, holding an orb, in a purple gown, on a gold ground. There are 36 full page pictures in all, and every page has a small miniature as a border either in gold, shaded, or in colour.

53. GHETIDE BOECK, with Calendar. Size, $4\frac{1}{2}$ in. \times $6\frac{1}{4}$ in. Flemish art. Fifteenth century. 315 leaves. This inscription on fly leaf in a contemporary hand: *Dit Boeck hoort toe Kathereyn Pieters dochter.*

54. HORÆ, with Calendar. Size, $5\frac{1}{4}$ in. \times $7\frac{1}{2}$ in. Flemish. Fifteenth century. 159 leaves.

55. HORÆ, with Calendar. Size, $5\frac{1}{2}$ in. \times $7\frac{3}{4}$ in. Flemish. Fifteenth century. 280 leaves. Twenty-one full page miniatures and many borders, &c. The calendar contains employments of the months, and signs of the zodiac. At least two different hands appear in the borders, and several in the initials. The principal full page miniatures are, 1. St. Veronica. The border very fine; at the top a man with a tube-gun shoots at a dragon: below is a lady who looks up at him. 2. St. George. Fine border. 3. The Seven circles of Heaven. Fine border. 6. The Crucifixion. Very fine border containing the emblems of the Evangelists. 7. Pentecost. Border of inferior workmanship. 8. The Madonna and Child on a crescent surrounded by angels with musical instruments. Border very fine. 10. Christ before Pilate. Border inferior. In the border of the page opposite, also of inferior work, is a fox preaching in a pulpit to a cock. A scroll is between them with the words *Veni ad me.* 11. The Flagellation. 12. The Bearing of the Cross. 13. Raising the Cross. 14. The Descent. 15. The Entombment. 16. The Coronation of the B. V. M. 17. Facing the beginning of the Penitential Psalms, The Last Judgment, Christ seated on the double rainbow. On the opposite page (18) David with his harp, kneeling. Both pages surrounded with borders of

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similar design, of very great beauty, but subdued colour, chiefly blue, green and grey. 19. Office for the Dead: fine border. 20. A beautiful half length of the Virgin Mother, the child standing in front, evidently by a different hand from the foregoing: border by the inferior artist. 21. The Virgin and Child in a church.

56. PASSIONALE. Size, 7 in. \times 9 $\frac{1}{4}$ in. German art. Fifteenth century. 53 leaves. Commences with two fine heraldic achievements occupying pp. 2 and 3. Opposite each scene of the Passion is a prayer in German, and below it a grotesque; one of these represents the death of Judas.

57. OFFITIUM, with Calendar, &c. Size, 4 $\frac{1}{4}$ in. \times 6 in. Spanish work. Fifteenth century. 205 leaves. On leaf 94 a full page miniature has been sketched in outline and gilding, and left unfinished. There are several finished borders and initials. Probably written at Urgel in Catalonia. See also Nos. 23, 36 and 59.

58. HORÆ, with Calendar. Size, 4 $\frac{1}{2}$ in. \times 6 $\frac{1}{2}$ in. Spanish art. Fifteenth century. 196 leaves. Many miniatures and borders in what is known as the English flower pattern. Mr. Bragge is convinced of the Spanish origin of this book, which looks as if it had been written in England, possibly for Spain. The Saints in the calendar and elsewhere are not of any peculiar selection.

59. HORÆ, with Calendar, &c. Size, 5 in. \times 6 $\frac{7}{8}$ in. Probably Spanish art. Late fifteenth century. 418 leaves. Contains 33 very fine full page miniatures and many borders in a style resembling the French ivy pattern but more formal. At leaf 64, the picture, which represents the Annunciation, has not been finished by the artist, remaining in chiaroscuro and gilding. See Nos. 23, 36, and 57.

This book is further interesting as having been taken to

Mr. Bragge's Collection continued.

South America in 1549 by the first Spanish bishop and remaining there until the presidency of Rosas in 1850.

60. HORÆ, with Calendar. Size, $5\frac{1}{2}$ in. \times $7\frac{1}{2}$ in. Spanish (Valentian) art. Fourteenth century? 168 leaves. Contains the following full page pictures in a very singular style of art, the background and landscape being chiefly painted in a kind of pearl colour, and the sky of chequer work:— 1. The Annunciation; the angel is in pink, and the Blessed Virgin in blue. In the background are some buildings showing marks of the horse-shoe style of arch. 2. The Nativity. 3. The Resurrection. 4. The Offering of the Wise Men. 5. The Crucifixion; a very fine and simple work, representing the Cross between the Virgin and St. John. 6. The Ascension. These pictures are $4\frac{3}{4}$ in. wide and $5\frac{3}{4}$ in. high, exclusive of borders.

61. HORÆ. Size, $4\frac{1}{2}$ in. \times $6\frac{1}{2}$ in. Italian art. Fifteenth century. 162 leaves.

62. HORÆ, with Calendar. Size, $4\frac{1}{2}$ in. \times 7 in. Italian art, Sienna. Fifteenth century. 225 leaves.

63. HOURS. Size, 5 in. \times $7\frac{1}{2}$ in. Italian art. Fifteenth century. 164 leaves.

64. HORÆ, with Calendar. Size, $5\frac{1}{8}$ in. \times 7 in. French art. Fifteenth or sixteenth century. 164 leaves. 31 miniatures and borders to every page, all in grisaille. A shield of arms, coloured with helmet and mantling, *Argent 3 lions rampt. vert crowned or.* Supporters, *two griffons or.* Crest, *a talbot's head affrontee ppr. between two wings or.*

65. HORÆ. Size, $4\frac{5}{8}$ in. \times 7 in. French art. Sixteenth century. 89 leaves. An inlaid border in a bold style to each page, and many miniatures.

Mr. Bragge's Collection continued.

66. HORÆ. Size, 4 in. \times 5 $\frac{1}{2}$ in. French art. Sixteenth century, 1537. Arms of Du Guesne at the end. Arms of Orleans at the foot of each miniature and many other pages. This colophon, *En lan de grace mil cinq cent trente et sept sont escriptes ces heures en la noble maison et Abbaye de Saint Amand a la requeste de maistre Franthois du Guesne. Pries pour luy.*

67. HORÆ, with Calendar. Size, 5 $\frac{3}{8}$ in. \times 7 $\frac{5}{8}$ in. French art. Sixteenth century. 152 leaves.

68. HORÆ, with Calendar. Size, 4 in. \times 6 $\frac{1}{2}$ in. French art. Sixteenth century. 148 leaves. Contains 16 large and many very beautiful small miniatures in grisaille, closely resembling Limoges enamels. The initials are also in black, grey and gold, and each page is surrounded by a line of the same tints. The Calendar is on 12 leaves, each with a zodiacal sign, and a pastoral scene, in grisaille.

69. EURIPIDES, in French. Size, 6 $\frac{1}{4}$ in. \times 8 $\frac{3}{4}$ in. French art. Sixteenth century. 73 leaves. Outlines in a "classical" style.

70. HORÆ, with Calendar. Size, 2 $\frac{1}{2}$ in. \times 3 $\frac{7}{8}$ in. Flemish. Sixteenth century. 164 leaves. Many miniatures, panelled borders, and single flowers.

71. HORÆ, with Calendar. Size, 3 $\frac{3}{4}$ in. \times 5 $\frac{1}{4}$ in. Italian art. Sixteenth century. 105 leaves. Many miniatures and borders in a late style, one of which contains a shield *azure*, with five red spots, perhaps meant for the five wounds.

72. BIBLE, in Rhyme. Size, 9 in. \times 14 $\frac{1}{4}$ in. German art. Fifteenth century. 266 leaves. Written by Dietrich, chaplain to the Count and Countess von Toggenburg, in 1411. Contains many curious pictures.

Mr. Bragge's Collection continued.

73. BIBLE HISTORY, in Verse. Size, $7\frac{3}{4}$ in. \times $9\frac{1}{2}$ in. Spanish work. Fourteenth century. 225 leaves.

For other books from Mr. Bragge's Collection, see Nos. 98, 99, 111, 112, 116 to 118, 120, 121, 123, 126 and 127.

74. PSALTER, in Latin. English work. Fourteenth century. Formerly in the Sussex collection. Commences with a calendar on six leaves. The initial B of Psalm I. finely illuminated. *Subject*, David playing the harp. At the foot of this page is the following inscription in contemporary writing:—

i^{te} lib' ē dom⁹ mdtis sciludo⁹ þþe nous^m ord carth.

The first letter of every verse is in gold. At the commencement of each psalm is an initial in colour, and a representation of the Holy Trinity at the head of the Psalm *Dixit Dominus Domino*. Several pages of prayers close the volume. *Lent by Rev. J. Fuller Russell, F.S.A.*

75. EPISTLES AND GOSPELS, in French, according to the use of Paris. Size, 7 in. \times 10 in. Fifteenth century. French work. Contains six paintings in grisaille; no borders. At the foot of each page on which a painting occurs are these arms on a lozenge dimidiated, dexter, *Azure an ear of wheat, or, in chief a label argent*; sinister, *gules semé of crosslets, a lion rampt. or.* The six subjects are as follows:—1. Our Lord, seated within a quatrefoil, surrounded by the emblems of the Evangelists. 2. St. Luke. 3. St. John. 4. Judas, with the Chief Priests, under a gothic canopy. 5. The Betrayal. 6. The Assumption of the B. V. M. At the end of the book is written, *Cy Finist les epitres et les Evangiles translatees de latin enfrancois. Selon lusaige de paris. Et les translata frere iehan devignay alarequeste de madame la royne de bourgoigne, femme*

Philipe de valoy roy defrance ou temps quil vivait. Ce fu fait lan de grace mil ccc. xxvj. ou mois demay viij^e. jour entrant. Deo Gracias. See No. 35.

Lent by the Rev. J. Fuller Russell, F.S.A.

76. HORÆ B. MARIÆ VIRGINIS. Size, $4\frac{1}{2}$ in. \times $7\frac{5}{8}$ in. English work. Fifteenth century. This book is of the rarely occurring "use of London." The calendar occupies 6 leaves. On the verso of the 7th is a representation of the Holy Trinity, on a chequered ground of red, blue, and gold, heightened in some places with green. Then follow 39 leaves of prayers, with full page miniatures of 15 Saints, including St. Thomas of Canterbury, St. Alban, St. Erkenwald, St. Etheldreda, St. George, and St. Edward. The office of the B. V. M. commences with a full page of the Annunciation, and contains, also on full pages, the Agony in the Garden, the Betrayal, Christ before Pilate, the Via Crucis, the Crucifixion, the Descent, the Entombment, the Assumption of the Virgin, and the Last Judgment, very singularly treated. Facing the commencement of the Penitential Psalms, there is a full page picture of an angel holding a shield with the emblems of the Passion. At the office for the dead there is a picture of Priests and Acolytes, with candle, beads, and books, a pall of blue bearing a white cross. Opposite the beginning of the Psalm *Domine probasti* (139) is a "Piety of the B. V. M.," who is seated at the foot of the cross bearing the Lord's body on her knees. The last full page picture is St. Jerome in the act of cutting with a knife the claws of a lion. He is seated on a high chair or throne and dressed in scarlet with a Cardinal's hat. There are many borders throughout the book of a purely English type, some of them very singular and bold in design.

Lent by the Rev. J. Fuller Russell, F.S.A.

77. HORÆ B. MARIÆ VIRGINIS. Size, octavo.

French work. Fifteenth century. From the library of H.R.H. the Duke of Sussex. A very fine manuscript with a very full calendar on 6 leaves, each bordered with the appropriate sign of the zodiac and a homely or agricultural scene. The pages throughout the volume are bordered, some of them all round the text, and there are 12 large and many smaller miniatures of the usual design and very finely executed. The borders are of the kind which may be distinguished as "inlaid."

Lent by the Rev. J. Fuller Russell, F.S.A.

78. MISSAL, Sarum use. Size, small folio. English work. Fifteenth century. There are many borders of the "English flower type" and several small historiated initials. At the Canon Missæ is a very fine "Crucifixion," within a border, the full size of the page.

Lent by the Rev. J. Fuller Russell, F.S.A.

79. APOCALYPSE, in French. Size, $10\frac{1}{2}$ in. \times 7 in. Folio. French work. Fourteenth century. 39 leaves, almost every page being decorated with a picture the full width, 70 in all. Formerly in the collection of H.R.H. the Duke of Sussex. *Lent by the Rev. J. Fuller Russell, F.S.A.*

80. DEVOUT PRAYERS OF THE PASSYŌ OF GOD. Size, $3\frac{3}{4}$ in. \times $4\frac{3}{4}$ in. English. Fifteenth century, 15 leaves. A poem with miniatures representing the instruments of the Passion, the Five Wounds, and the Thirty Pieces of Silver, to which last there are the lines :—

"The penyes also that Judas tolde
For the whiche our lorde was solde ;
Lord kepe me fro treason & couetyse
Therein to deye in no maner of wyse."

See also Nos. 48 and 81.

Lent by the Rev. J. Fuller Russell, F.S.A.

81. CRUUS GETIDE, with Calendar, &c. Size, $3\frac{3}{4}$ in. \times $5\frac{3}{4}$ in. Flemish or Dutch art. Fifteenth century. 152 leaves. 17 full page miniatures in grisaille, and one, 2 in. \times 3 in., representing the Five Wounds in colour, a subject of rare occurrence. See Nos. 48 and 80.

Lent by the Rev. W. J. Loftie, F.S.A.

82. HORÆ B. V. M., with Calendar. Octavo. French. Fifteenth century. Borders to every page in the "inlaid" style, and several miniatures.

Lent by the Rev. W. J. Loftie, F.S.A.

83. HORÆ B. V. M., of the use of Rouen. Size, octavo. French. Fifteenth century. Borders to every page, and many miniatures.

Lent by the Rev. W. J. Loftie, F.S.A.

84. HORÆ B. V. M. Size, duodecimo. Flemish art of the fifteenth or sixteenth century. Contains many miniatures, and bordered in the "panelled" style, some of the grounds being purple instead of the usual gold. At the Vigil for the Dead is a very curious full page picture within a border. The subject is shown in the interior of a room. In the foreground a naked corpse lies on a mattress. Candles are at the head and feet. A man in blue with a red cap sits on a chair behind. Near him are two women, one of whom has a book in her hand. They are engaged in an earnest conversation and are seated on the side step of a high crimson bed. Above their heads a soul, represented as a naked child, appears in a nimbus of gold, an angel on the "dexter" side, dressed in white with a blue shield defending it from the attack of a griffon on the "sinister." The border is filled with skulls. One wears a papal tiara, one a crown, one a mitre, and one a cardinal's hat.

Lent by Richard Fisher, Esq., F.S.A.

85. HORÆ. Size, quarto. French work. Fourteenth

century. Written on 105 leaves, each bordered with a flowing ivy-leaf pattern. Contains 33 fine miniatures, 1 large and 3 smaller ones being arranged in a page. Many of them have fine chequerwork grounds. The central miniature is in each case $4\frac{3}{4}$ in. \times $2\frac{3}{4}$ in.: there are 11 of this size, representing: 1. The Assumption; 2. The Betrayal; 3. Gethsemane; 4. Christ before Pilate; 5. The Scourging; 6. The Way to Calvary; 7. The Crucifixion; 8. The Descent from the Cross; 9. The Entombment; 10. The Last Judgment and Resurrection; 11. The Office for the Dead. The smaller miniatures on the first page show, 1. The Virgin Kneeling; 2. The same with the Infant Saviour; 3. The Infant learning to Walk. On the page with the Scene in the Garden (No. 3) are three slightly different representations of the disciples asleep. *Lent by Richard Fisher, Esq., F.S.A.*

86. HORÆ B. V. M. Size, large 4to. Flemish work. Fifteenth century. From the celebrated Benedictine Abbey of St. Maur. Commences with a calendar on 6 leaves within "panelled" borders containing domestic and agricultural scenes, the sign of the Zodiac for each month being in the sky above. Leonine verses for the months are on each page. There is a hawking scene for June and pig-killing for December, in which a woman with a pan catches the blood. The Passion follows, commencing with a fine picture of 1. The Agony in the Garden, surrounded by a border representing scenes of the Betrayal; 2. The Resurrection is in a border with four scenes, including the Magdalene and the Walk to Emmaus; 3. The Day of Pentecost; 4. The Reading of the Gospel at High Mass, the border containing a Jesse tree; 5, 6, 7, 8. Four fine miniatures of the Evangelists, of smaller size; 9. The Annunciation, surrounded by a border of the story of Gideon; 10. The Visitation, containing a charming view of a Flemish house surrounded by a moat, the owner

standing on the bridge; 11. The Nativity, in a border representing the interior of a church; 12. The Epiphany; 13. The Massacre of the Innocents; 14. The Last Supper, the border containing the Ride into Jerusalem, the Washing of Feet, and Judas with the Purse on his way to the Priests; 15. David Praying; 16. The Raising of Lazarus, a Gothic cathedral in the background, and the border containing a funeral at a country churchyard, and the scene of "Trois Vifs et Trois Morts;" 17. St. Michael; 18. St. John Baptist; 19. SS. Peter and Paul; 20. St. James; 21. SS. Philip and James; 22. St. Andrew; 23. The Lapidation of St. Stephen; 24. St. Laurence; 25. St. George; 26. St. Sebastian; 27. St. Christopher; 28. St. Martin; 29. St. Elizabeth with the Virgin and Child; 30. St. Mary Magdalene; 31. St. Katharine; 32. St. Margaret; 33. St. Appollonia; 34. The Sacrament of St. Gregory; 35. St. Bernard; 36. A *Pietà*. Many pages are surrounded with borders, of the "panelled" kind, on gold, purple, pearl, and other coloured grounds, containing birds, flowers, precious stones, and other ornaments.

Lent by Richard Fisher, Esq., F.S.A.

87. LIBER PRECUM. Size, 4 in. \times $5\frac{5}{8}$ in. German work. Sixteenth century. Beautifully written in red and black, with many exquisite borders of flowers, insects, and grotesques.

Lent by Francis Cook, Esq.

88. HORÆ SECUNDUM USUM ROMANÆ ECCLESIAE, with Calendar, &c. Size, $3\frac{7}{8}$ in. \times 5 in. Flemish. Fifteenth century. Many full page miniatures and borders.

Lent by Francis Cook, Esq.

89. HORÆ. Size, $3\frac{5}{8}$ in. \times $5\frac{1}{4}$ in. French art. Fourteenth century. Ivy-pattern borders and several miniatures.

Lent by Robert Young, Esq., C.E.

90. OFFICIUM BEATÆ MARIAE VIRGINIS, ad

usum Romanum. Size, $3\frac{1}{4}$ in. \times $5\frac{3}{8}$ in. French art. Sixteenth century. In Roman characters, with 16 large and 21 small miniatures and numerous painted capitals.

Lent by S. Addington, Esq.

91. HORÆ. Size, $5\frac{1}{2}$ in. \times $6\frac{1}{2}$ in. French art. Fourteenth century. Ivy borders to every page and many miniatures, one representing a knight in a scarlet robe kneeling before the Holy Family. The rubrics in French.

Lent by S. Addington, Esq.

92. HORÆ. Size, $6\frac{3}{4}$ in. \times $4\frac{3}{4}$ in. French art. Sixteenth century. 11 large and 24 small miniatures, and many borders in the French flower pattern. 154 leaves. Said to have been presented to Mary Queen of Scots by the Pope, and to have been in her hand on the scaffold. Formerly in the Scotch College at Paris.

Lent by S. Addington, Esq.

93. ANTIPHONARIUM. Size, $5\frac{1}{4}$ in. \times $7\frac{1}{8}$ in. French art. Fifteenth century. Fifteen miniatures, and many borders of the "inlaid" pattern.

Lent by S. Addington, Esq.

94. HORÆ, with Calendar, &c. Size, $5\frac{1}{4}$ in. \times $7\frac{3}{4}$ in. Flemish work. Fifteenth century. 182 leaves. A border to every page, and many large and small miniatures closely resembling those in Mr. Fisher's Book (No. 86) from the Abbey of St. Maur.

Lent by John Malcolm, Esq., of Poltalloch.

95. HORÆ B. V. M., with Calendar, &c. Size, $7\frac{3}{8}$ in. \times $10\frac{3}{4}$ in. Partly English art of early fifteenth century character and partly (26 leaves at the end and 1 leaf of calendar) Italian, dated 1481. Prefixed to the calendar are four leaves of prayers, both Latin and English, in a smaller hand. The calendar is on 6 leaves, each ornamented with an English flower-pattern border. A leaf follows with an

Italian table dated at one side 1481, at the other 1482. There are many fine borders of the English type, and 21 miniatures, each $3\frac{1}{4}$ in. \times $3\frac{3}{4}$ in., very curious for the illustrations of contemporary costume and manners. There are 5 miniatures in the Italian portion of the book, and several borders closely imitating the English pattern. On the first page is the signature *H. Warrewyk*, perhaps that of Henry Beauchamp, Duke of Warwick, who died in 1445.

Lent by John Malcolm, Esq., of Poltalloch.

96. HORÆ. Size, $4\frac{1}{8}$ in. \times $5\frac{3}{16}$ in. Italian and Flemish art of the fifteenth and sixteenth centuries. Divided into IV. volumes. Vol. I., 40 leaves, 6 miniatures, and 38 borders. The borders are all in an Italian style. The first 5 miniatures are by artist A., probably Italian. The sixth by B., also Italian. Vol. II., 76 leaves, 10 miniatures by artist C., probably Flemish, and 9 by B.; and 46 borders, in which at least two different hands, both Italian, appear. Vol. III., 81 leaves, 34 miniatures by B. and 3 by C., and 6 borders, in one of which (on leaf 213) is a profile of Charles V. Vol. IV., 92 leaves, 1 miniature by C. and 1 by B., and 48 borders. Many of the borders contain badges and devices of a semi-heraldic character, among them the Phoenix which is known as the *impresa* of Bona of Savoy, the ermine, the rabbit, and the child playing with a dragon, or serpent. This magnificent book is thus described by Mr. Maunde Thompson, of the British Museum, in the *Academy* of March 21, 1874 :—

“This wonderful volume, which was brought from Spain to this country about two years since, is probably unique of its kind. It is enriched with an unusually large number of miniatures and borders of the finest order, the work of artists of the Italian and Flemish schools. The MS. appears to have been commenced for Bona of Savoy, who became, in 1468, the wife of Galeazzo Maria, Duke of Milan, and died in 1494; and to have been intended, as the work proceeded, for the use of her granddaughter, Bona Maria, who was born near the end of the fifteenth century, and became Queen of Poland by

marriage with Sigismund I. in 1518. The frequent occurrence of her badge and motto in the borders connects the volume indubitably with the elder Bona; while the insertion of the name "Bona Maria" seems to point to the granddaughter, though she must have been yet an infant while the Italian part of the work was in progress. The MS. contains upwards of sixty miniatures and about one hundred and forty borders of various subjects and designs. The borders and greater part of the miniatures are of Italian art, of the latter part of the fifteenth century, and, though by various hands, their excellence is sustained throughout the volume. The miniatures by Flemish artists are comparatively few, and of somewhat later date, but are the very best of their kind, wonderfully delicate and soft in colouring. In the lower border of one of the pages is a medallion portrait of the Emperor Charles V., with the date 1520. One of the Flemish miniatures likewise bears a date of 1519. When the great rarity of single volumes containing many specimens of fine Italian miniatures is borne in mind, the value of this MS. will be appreciated. It must ever remain a subject for regret that financial difficulties prevented the acquisition of this art treasure for the British Museum."

Lent by John Malcolm, Esq., of Poltalloch.

97. HORÆ. Size, duodecimo. French. Sixteenth century.
Lent by the Rev. J. Fuller Russell, F.S.A.

98. PONTIFICALE ROMANUM. Size, $11\frac{1}{2}$ in. \times $16\frac{1}{2}$ in. Italian art. Fourteenth or fifteenth century. 587 leaves. 9 large and 64 small historiated initials and fine flower borders.
Lent by William Bragge, Esq., F.S.A.

99. REGNARS. Reynard the Fox, in French. Size, 10 in. \times $14\frac{1}{2}$ in. Fifteenth century. 44 leaves. Double columns. 4 large and 5 smaller pictures. These arms occur frequently, *Per pale azure and or two lions combatant or and sable.*
Lent by William Bragge, Esq., F.S.A.

100. A COLLECTION OF CUTTINGS from Italian Service books, in one volume. Contains two very curious representations of the Holy Trinity, one of them resembling those in Nos. 40, 46, and 51, the other apparently being a rendering of the visit of the three angels to Abraham:

three venerable men seated at a table, spread in a finely painted landscape. *Lent by C. W. Standidge, Esq.*

101. LIVRE DES POEMES. Size, octavo. French calligraphy. Seventeenth century.

Lent by C. W. Standidge, Esq.

102. BREVIARIUM, with Calendar. Size, $4\frac{1}{4}$ in. \times $6\frac{1}{8}$ in. Italian art. Fifteenth century. Belonged to Pope Pius V. There are several fine paintings, including a Last Judgment and a representation of the Ship of the Church.

Lent by Henry H. Gibbs, Esq.

103. LE PELERINAGE DE LA VIE HUMAINE. Size, $7\frac{1}{2}$ in. \times $10\frac{3}{8}$ in. French. Fifteenth century. 154 leaves. Contains 97 large miniatures and 830 capitals in gold and colour. A translation into prose of Guillaume de Guileville's poem, from which Bunyan is believed to have borrowed the machinery of his *Pilgrim's Progress*. It has been turned into prose, according to the account on the first page, by a "Clerk of Angers," at the request of Jehanne de Laval, Queen of Jerusalem, &c., second wife of René, duke of Anjou, titular King of Jerusalem, &c., father by his first wife of Margaret, queen of Henry VI. of England. The arms of Laval occur on the first and some other leaves. This book is mentioned in Southey's *Life of Bunyan*. It was formerly in the Perkins Library, No. 814.

Lent by Henry H. Gibbs, Esq.

104. HORÆ SANCTÆ CRUCIS. Size, 5 in. \times $6\frac{3}{4}$ in. Flemish art. Fifteenth century.

Lent by Henry H. Gibbs, Esq.

105. HORÆ, AD USUM SARUM, with Calendar. Size, $4\frac{1}{8}$ in. \times $5\frac{3}{4}$ in. English or Anglo-Flemish art. Fifteenth century. At the end, in a different but contemporary hand, are the prayers known as the *Fifteen Oes*, in English.

Lent by Henry H. Gibbs, Esq.

106. OFFICIUM B. V. M., with Calendar. Size, $3\frac{1}{4}$ in. \times $4\frac{1}{2}$ in. French art. Fifteenth century. 212 leaves. Paintings of flowers, fruit, insects, and birds on every page. 23 miniatures and 38 borders, including the calendar.

Lent by Henry H. Gibbs, Esq.

107. PSALTERIUM. Size, $8\frac{5}{8}$ in. \times $12\frac{1}{2}$ in. French work. Fourteenth century. Fine full page illuminated B. at the beginning. Many curious outline grotesques on every page.

Lent by Henry H. Gibbs, Esq.

108. BREVIARY, with Calendar. Size, $4\frac{1}{2}$ in. \times $6\frac{1}{4}$ in. French work. Fifteenth century. Borders and initials *en grisaille*.

Lent by Henry H. Gibbs, Esq.

109. HORÆ, with Calendar. Size, $5\frac{1}{4}$ in. \times $7\frac{1}{4}$ in. Flemish. Fifteenth century. 191 leaves. Many miniatures and borders in the "mantling" style.

Lent by Henry H. Gibbs, Esq.

110. HORÆ, with Calendar. Size, $6\frac{1}{4}$ in. \times $8\frac{3}{4}$ in. French art. Fourteenth century. 31 large miniatures and many borders of the French penwork and ivy-leaf pattern.

Lent by Henry H. Gibbs, Esq.

111. BIBLIA. Size, $11\frac{3}{4}$ in. \times $15\frac{3}{4}$ in. French art. Fifteenth century. Four volumes, of which two are exhibited; the first containing 199 leaves, 8 large and 59 smaller miniatures and borders, some containing a shield of arms, *azure*, 6 plates, *in pile and a chief, or*, and the motto, *Et puis hola*; and the fourth, 183 leaves with 8 large and 45 smaller miniatures. Guyars des Moulins' translation, finished in 1295.

Lent by William Bragge, Esq., F.S.A.

112. NOVUM TESTAMENTUM. Size, $5\frac{1}{8}$ in. \times $7\frac{1}{8}$ in.

Probably Spanish art. Fourteenth century. Many curious initials in black, green, red, blue, and yellow.

Lent by William Bragge, Esq., F.S.A.

113. BIBLIA. Size, $6\frac{1}{2}$ in. \times $9\frac{1}{2}$ in. Italian work. Thirteenth century. At the head of the first column is inscribed in gold,

Laudibus hujus he- Felicitatem letare Cremo-
ri na

Qui meruit fie- Partia generisque coro-

And at the sixth page,

Materiem superat opus excellens *Viviani*
Cujus facta probant mores in pectore *Sani*.

The first page has every capital in gold, and throughout the book the initial of every verse is in silver, which remains untarnished.

Lent by Samuel Addington, Esq.

114. BIBLIA. Size, $5\frac{1}{8}$ in. \times $9\frac{1}{2}$ in. German work. Thirteenth century.

Lent by Henry H. Gibbs, Esq.

115. BIBLIA. Size, $4\frac{1}{4}$ in. \times $5\frac{5}{8}$ in. Italian work. Thirteenth century. 13 lines to an inch. Index. Miniature of the Seven Days of Creation, curiously represented as supported on the head of a crouching figure whose heel a dragon is biting. The text from Genesis iii. is quoted in the margin.

Lent by the Trustees of the late Sir W. Tite, C.B.

116. BIBLIA. Size, 10 in. \times $13\frac{1}{2}$ in. Thirteenth century. Double columns. 6 lines to an inch. 411 leaves. Table of interpretations at-end. Formerly in the collection of Dr. Adam Clarke. See his catalogue, No. 25. This is the largest of several Bibles of the same period exhibited together. Most of them are remarkable for the fineness of the vellum and the minuteness of the writing. The number of lines in an inch is given in each case. They vary chiefly in the amount of illumination, but little

in the character of it. The present folio has historiated initials to each book. It is very French in the style, colouring, and costume, but has usually been called German. A very similar book at the British Museum has the name of "Wills. Deuoniensis," as that of the writer, which gives this work a possible English origin. The Bibles which most closely resemble this one are put next in order.

Lent by W. Bragge, Esq., F.S.A.

117. BIBLIA. Size, $3\frac{1}{8}$ in. \times $5\frac{9}{16}$ in. Thirteenth century. Double columns. 13 lines to an inch. 658 leaves, including Table of Interpretations. Small historiated initials to each book. Belonged in 1574 to John Tomone, a Doctor of Medicine, of Burgundy.

Lent by W. Bragge, Esq., F.S.A.

118. BIBLIA. Size, $4\frac{1}{8}$ in. \times $6\frac{5}{8}$ in. Thirteenth century. Double columns. 10 lines to an inch. 577 leaves, with Table. Historiated initials. On a title-page of the seventeenth or eighteenth century it is stated to have been written in 1407.

Lent by W. Bragge, Esq., F.S.A.

119. BIBLIA. Size, $3\frac{1}{2}$ in. \times $4\frac{7}{8}$ in. Thirteenth century. Double columns. 13 lines to an inch. 442 leaves and one blank. Historiated initials.

Lent by the Rev. W. J. Loftie, F.S.A.

120. BIBLIA. Size, $4\frac{7}{8}$ in. \times $7\frac{1}{4}$ in. Thirteenth century. Double columns. 9 lines to an inch. 642 leaves. Index. Small historiated initials to each book.

Lent by William Bragge, Esq., F.S.A.

121. BIBLIA. Size, $4\frac{3}{8}$ in. \times $6\frac{1}{2}$ in. Thirteenth century. Double columns. $9\frac{1}{2}$ lines to an inch. 450 leaves. The capitals are painted in red and green, or red and blue. Probably German work.

Lent by William Bragge, Esq., F.S.A.

122. BIBLIA. Size, 4 in. \times $5\frac{1}{8}$ in. Thirteenth century. Double columns. 11 lines to an inch. 469 leaves. Index. A miniature representing the Days of Creation, at the First of Genesis, and many coloured initials.

Lent by S. Addington, Esq.

123. BIBLIA. Size, $3\frac{3}{8}$ in. \times $5\frac{3}{4}$ in. Thirteenth century. Double columns. $11\frac{1}{2}$ lines to an inch. 554 leaves. Index. A miniature of Creation, with a crucifixion below.

Lent by William Bragge, Esq., F.S.A.

124. BIBLIA. Size, $3\frac{3}{4}$ in. \times $5\frac{3}{8}$ in. Thirteenth century. Double columns. 13 lines to an inch. Index.

Lent by the Rev. W. J. Loftie, F.S.A.

125. BIBLIA. Size, $5\frac{1}{2}$ in. \times $6\frac{1}{4}$ in. Thirteenth century. Double columns. 11 lines to an inch. Index. In a French inscription at the end, on a fly-leaf, is the date 1371.

Lent by the Rev. W. J. Loftie, F.S.A.

126. TESTAMENTUM NOVUM. Size, $5\frac{1}{2}$ in. \times 8 in. Thirteenth century. 9 lines to an inch. 108 leaves. Double columns.

Lent by William Bragge, Esq., F.S.A.

127. BIBLIA. Size, $5\frac{7}{8}$ in. \times $8\frac{1}{4}$ in. Thirteenth century. Double columns. 10 lines to an inch. 315 leaves. Contains contemporary writing on fly leaves, and an English sixteenth century inscription.

Lent by William Bragge, Esq., F.S.A.

128. BIBLIA. Size, $3\frac{5}{8}$ \times $5\frac{3}{8}$ in. Thirteenth century. Double columns. 13 lines to an inch.

Lent by the Rev. W. J. Loftie, F.S.A.

129. NOVUM TESTAMENTUM. Size, $3\frac{6}{8}$ in. \times $5\frac{7}{8}$ in. Late twelfth or early thirteenth century. Double columns. 7 lines to an inch. 312 leaves. Curious initials, with interlacements and monogrammatized words. This inscription on a fly-leaf in writing, perhaps, of the fourteenth century:—
"Ista Biblia est michi Jacobo Herderi presbyteri (?) in Ecclesia

Sancti Agricolæ beneficiato." Calendar on six pages at the end.
Lent by the Rev. W. F. Loftie, F.S.A.

130. HORÆ. Size, 5 in. \times 7 in. French art. Fifteenth century. 15 miniatures and many borders in the "inlaid" style.
Lent by Julian Marshall, Esq.

131. HORÆ, with Calendar. Size, 7 in. \times $9\frac{3}{4}$ in. French art. Fifteenth century. 160 leaves. 21 miniatures besides 24 in the calendar.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

132. HORÆ, with Calendar. Size, $3\frac{1}{4}$ in. \times $4\frac{5}{8}$ in. Flemish art. Fifteenth century. 195 leaves. 12 miniatures.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

133. HORÆ, with Calendar. Size, $3\frac{3}{8}$ in. \times $4\frac{7}{8}$ in. Italian art. Fifteenth century. 196 leaves. 16 miniatures. A very pretty little book, said, with authority, to have been in the library of Henry Stuart, "Cardinal of York," who died in 1808.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

134. HORÆ, with Calendar. Size, $6\frac{1}{2}$ in. \times $9\frac{1}{4}$ in. French art. Fifteenth century. 160 leaves. Ivy-pattern borders and 16 miniatures.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

135. HORÆ, with Calendar. Size, 4to. Flemish art. Fifteenth century. 11 miniatures.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

136. HORÆ, with Calendar. Size, $4\frac{7}{8}$ in. \times $8\frac{1}{2}$ in. French art. Sixteenth century.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

137. HORÆ, "Secundum Ordinem Carthusianum." Size, $3\frac{3}{8}$ in. \times $4\frac{3}{4}$ in. Flemish art. Fifteenth century. 155 leaves. 9 miniatures.
Lent by the Trustees of the late Sir William Tite, C.B., M.P.

138. HORÆ, with Calendar, "Secundum usum Rothomagensem." Size, 5 in. \times $7\frac{1}{2}$ in. French art. Fifteenth century. 73 leaves.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

139. VIES DES PHILOSOPHES. Size, 4to. French art. Fifteenth century. 20 miniatures of the Greek Philosophers. 67 leaves.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

140. TRIONFI, SONETTI E CANZONI DI PETRARCHA. Size, $6\frac{1}{2}$ in. \times $10\frac{1}{2}$ in. Italian. Fifteenth century. 2 bordered leaves and 2 miniatures, one containing a portrait of the poet.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

141. LECTIONARIUM et Sequentiæ cum Antiphonario et Orationibus pro festis Ecclesiæ Romanæ. Size, 7 in. \times $11\frac{1}{4}$ in. Italian art. Sixteenth century. Contains 8 paintings, supposed to be by Tadeo Miniatore, the illuminator to Leo X., by which pope this book was given to Cardinal Bembo. In 2 vols.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

142. EVANGELIA IV., Latine. Size, $7\frac{3}{4}$ in. \times $11\frac{1}{2}$ in. Eleventh or twelfth century. German art. 199 leaves. The Canons of Eusebius are placed under coloured arcades.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

143. LECTIONARIUM. Size, 7 in. \times 10 in. German art. Eleventh or twelfth century. 128 leaves. Every leaf has gold and coloured initials, and the commencement of each Epistle and Gospel is written in capital letters of silver. A very fine book. This inscription is on a fly-leaf, "Liber iste pertinet ad Monasterium Ottoburen," probably Ottenbeuren in Bavaria.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

144. PRIERES CHRETIENNES. Size, 4 in. \times $5\frac{1}{8}$ in. French. Seventeenth century. Written by S. Le Conteur. 55 leaves.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

145. PSALTERIUM. Size, $5\frac{3}{8}$ in. \times $7\frac{5}{8}$ in. Thirteenth century. English work. 85 leaves. 5 historiated initials. Contains the modern division of morning and evening psalms in a later hand, perhaps of the fifteenth century.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

146. PSALTERIUM. Size, 5 in. \times $7\frac{5}{8}$ in. Sixteenth century. Italian art. 208 leaves. The first two leaves are stained green; the intitulation being in gold or an azure ground in the centre. On the opposite page is a large miniature surrounded by 5 smaller ones, and there are many borders, initials, and heraldic ensigns in colour.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

147. LES SEPT PSEAUMES DE LA PENITENCE. Size, $4\frac{1}{8}$ in. \times 6 in. French art. Dated 1691. 34 leaves. 7 large miniatures, in each of which the Duchesse de la Vallière is represented as a penitent, and as many smaller and other decorations written in blue ink. Executed for Anne Chabot, Duchesse de Rohan, her arms being on the first leaf.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

148. OFFICIUM B. V. M., with Calendar. Size, $4\frac{3}{4}$ in. \times $6\frac{1}{2}$ in. Italian art. Fifteenth century. 140 leaves. Written for Antonio Landriani, of Milan, whose arms are painted in the border of the first page. One large miniature, St. Jerome, in a landscape, and one, smaller, of the Nativity; also 11 historiated initials, and many other decorations.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

149. OFFICIUM B. V. M., with Calendar. Size, $2\frac{2}{8}$ in. \times $3\frac{5}{8}$ in. Flemish art. Fifteenth century. 179 leaves.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

150. OFFICIUM B. V. M., with Calendar. Size, 5 in. \times $7\frac{1}{4}$ in. Flemish art. Sixteenth century. 150 leaves. The miniatures and borders are in two styles. (See for a similar example No. 55.) The book is said to have belonged to Marie de Médicis, Queen of Henry IV., and to have been made for the wedding of her mother, Joanna of Austria, who in 1565 married Francesco, Duke of Tuscany. The first initial contains a head which may be a portrait of Joanna.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

151. OFFICIUM Purissimæ et Immaculatæ Conceptionis Sanctissimæ Virginis Mariæ. Size, 3 in. \times 4 in. French art. Seventeenth century. 40 leaves. 9 delicately finished miniatures representing St. Charles Borromeo, St. Francis de Paul, and other saints. The writing is poor.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

152. HYMNES DES PRINCIPALES FESTES DE L'ANNÉE. Size, $3\frac{1}{2}$ in. \times 6 in. Written by N. Jarry, the French calligrapher, in 1645 and signed. 37 leaves. 3 borders and 3 tail pieces of flowers in colour.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

153. PRIERES DEVOTES. Size, $2\frac{1}{8}$ in. \times $4\frac{1}{2}$ in. Written by N. Jarry, signed and dated, "N. Jarry, Paris, Scripsit et pinxit, 1646." 55 leaves. Described by Brunet.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

154. LIVRE DES PRIERES. Size, $2\frac{3}{8}$ in. \times $3\frac{1}{2}$ in. Written by N. Jarry, signed and dated, Paris, 1646. 24 leaves. Belonged to Louis XIV. at the age of twelve, and given by him to his writing master. Described by Brunet. *Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

155. SANCTORUM SANCTARUMQUE SUFRAGIA. Size, 3 in. \times $4\frac{1}{2}$ in. French or Flemish art. Fifteenth century. 46 leaves. Borders and 37 miniatures. *Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

156. DUCALE, appointing M. A. Cornelio, Governor of Verona, dated 1534. Size, $6\frac{1}{2}$ in. \times $9\frac{1}{4}$ in. Dated when Titian was painter to the Doge, and possibly touched by him.

Lent by the Trustees of the late Sir William Tite, C.B., M.P.

157. HORÆ. Size, 5 in. \times 7 in. French art. Fifteenth century. 119 leaves. *Lent by Robert Young, Esq., C.E.*

158. GRATIANI DECRETALES. 11 in. \times 17 in. French. Fourteenth century. Many interesting pictures. *Lent by John Piggot, Esq., F.S.A.*

159. HORÆ. Size, $4\frac{7}{8}$ in. \times $6\frac{5}{8}$ in. English or French art. Dated 1433. *Lent by Julian Marshall, Esq.*

160. GUILD BOOK OF PERUGIA, with the arms of the Miniatori or Illuminators. Size, $7\frac{3}{4}$ in. \times $10\frac{1}{2}$ in. Italian. Sixteenth century. On paper.

Lent by H. E. The Marquis d'Azeglio.

161. VITÆ SANCTORUM. Size, 9 in. \times 13 in. In double columns. Fourteenth century.

Lent by the Rev. J. Fuller Russell, F.S.A.

SINGLE LEAVES AND CUTTINGS.

I. DECEASE AND GLORIFICATION OF THE BLESSED VIRGIN. By Don Silvestro Camaldolese. Living 1410. This miniature, when in the possession of the late William Young Ottley, is described by Dr. Dibdin and Dr. Waagen as follows :—

“One ‘great and glorious’ sample of ancient art, exhibited in Choral Books, Mr. Ottley, however, still possesses, which must unquestionably be considered as the *Jupiter planet* of the system. In other words, it was executed by the famous DON SILVESTRO DEGLI ANGELI, and is described by Vasari as the *chef d’œuvre* both of the artist and of the age. First, for the dimensions. From the bottom of the picture to the central top, which is pointed, for the reception of the upper part of the Virgin and her attendant angels, there are 14 inches. In width the illumination measures 10 inches. The surrounding border, in a sort of tessellated or mosaic squares of black, yellow, red and blue, is an inch in width.

“Secondly for the subject, which represents the *Death of the Virgin*. The corpse is surrounded by all the female relations of the deceased, the twelve Apostles, and our Saviour in the centre; the latter of whom receives in His arms the departed spirit (in the form of an infant) of His Mother. The countenances of this solemn yet splendid group are full of sorrowful expression; but in the midst of such a general and almost insupportable ebullition of grief, the countenance of our Saviour is marked with a mildness, a dignity, and composure which are perfectly heavenly. Among the rest, the figure of *St. John* is eminently graceful and expressive; and the female at the foot of the Virgin has a quiet composed character, not unworthy of the pencil of Raffaele. There are some lovely countenances among the females; but to particularise would be endless. Every head is surrounded by a thick and shining *nimbus* of gold; and above, the Virgin, ‘in glorious majesty,’ sits enthroned with eight attendant angels—in attitudes which equally express their piety and rapture. The whole of that space which is between the assumption of the Virgin and the group below,

consists of one broad highly raised and indurated mass of resplendent gold ! The entire composition, executed in body colours, much glazed, absolutely partakes of its original freshness and radiance. This magnificent and unique specimen of ancient art is justly and highly valued by its owner. Indeed it is beyond all price. I had almost forgotten to notice its age, which is of the middle of the fourteenth century."—*Bibliographical Decameron*, vol. i. pp. cxi. cxii. Note 1817.

"A series of initials, cut out of the antiphonal, which Don Silvestro, so highly extolled by Vasari, adorned with miniatures for the convent degli Angeli, about the year 1350. They are most delicately executed in water-colours, on a substratum of verditter. One leaf, with the four Evangelists, is highly excellent ; but all is surpassed by the Death of the Virgin, mentioned by Dibdin, in his 'Bibliographical Decameron.' . . . Though the faces still have the type of Giotto, there is in Christ a dignity, in the Apostles a depth in the expression of grief, in every part such refined taste, such a delicate execution, that it far surpasses all the miniatures of that age, that I have ever seen ; and I can easily conceive how Lorenzo the Magnificent and Pope Leo X., who were accustomed to the productions of art in its highest perfection, looked with admiration on the miniatures, as Vasari tells us. But Mr. Ottley paid £100 for this one only, at first hand."—*Works of Art and Artists in England*. By G. F. WAAGEN, Director of the Royal Gallery at Berlin. Vol. ii. p. 129. 8vo. 1838.

Lent by the Rev. J. Fuller Russell, F.S.A.

2. A ROYAL SAINT. By DON SILVESTRO CAMALDOLESE. Half length, crowned and vested in a superb cope, with six smaller half length figures of saints. From the Ottley and Rogers Collections.

"Of great beauty."—WAAGEN'S *Treasures of Art in Great Britain*. Vol. iv. p. 284.

Lent by the Rev. J. Fuller Russell, F.S.A.

3. ST. STEPHEN. By DON SILVESTRO CAMALDOLESE. *Lent by Edward Hailstone, Esq., F.S.A.*

4. DESCENT OF THE HOLY SPIRIT (?). School of Giotto. Fourteenth century.

Lent by the Rev. J. Fuller Russell, F.S.A.

5. THE DEATH OF THE BLESSED VIRGIN.
School of Giotto. Fourteenth century.

Lent by the Rev. J. Fuller Russell, F.S.A.

6. THE ENTRY INTO JERUSALEM. Early
Italian.

Lent by the Rev. J. Fuller Russell, F.S.A.

7. THE CALLING OF PETER AND ANDREW,
with background. Said to be a view of Angheira, on Lago
Maggiore.

Lent by the Rev. J. Fuller Russell, F.S.A.

8. INITIAL LETTER, with an "Ecce Homo." Possibly
by Giulio Clovio.

Lent by the Rev. J. Fuller Russell, F.S.A.

9. ST. ANDREW. Early Italian.

Lent by the Rev. J. Fuller Russell, F.S.A.

10. ST. NICHOLAS. Engraved in Dibdin's "Biblio-
graphical Decameron," Vol. I. cxii.

Lent by the Rev. J. Fuller Russell, F.S.A.

11. ADORATION OF THE MAGI. German art (?).

Lent by the Rev. J. Fuller Russell, F.S.A.

12. TWO INITIALS. Italian art.

Lent by the Rev. J. Fuller Russell, F.S.A.

13. TWO INITIALS. Italian art.

Lent by the Rev. J. Fuller Russell, F.S.A.

14. INITIAL. English art (?). Thirteenth century.

Lent by the Rev. W. J. Loftie, F.S.A.

15. LEAF FROM A CHORAL BOOK. Fourteenth century, late. Probably Flemish. Has this inscription, "*Soror ysabela de gelria. q̄. dedit xx marcas ad librū istū cplendū. Orate p. ea & p. oib. q̄. elemosinas suas ad hūc librū scribendū dederunt.*"

Lent by A. W. Franks, Esq., F.S.A.

16. LEAF FROM CHORAL BOOK. German. Fifteenth century. *Lent by the Rev. W. J. Loftie, F.S.A.*

17. FOURTEEN INITIALS. Italian. Fifteenth and sixteenth centuries. *Lent by the Rev. W. J. Loftie, F.S.A.*

18. POPE PAUL IV. AT MASS. By APOLLONIO DI BUONFRATELLI, cir. 1555.

Lent by John Malcolm, Esq., of Poltalloch.

19. REPRESENTATION OF THE HOLY TRINITY. *Lent by Richard Fisher, Esq., F.S.A.*

20. INITIAL. Italian. Fifteenth century.

Lent by Henry Vaughan, Esq.

21. TWO INITIALS. Italian. Fifteenth century. One of them illustrates the legend of Santa Maria ad Nives.

Lent by John Piggot, Esq., F.S.A.

22. TWO PAGES OF A MISSAL. Flemish. Fifteenth century. The work of T. BEMBER.

Lent by John Piggot, Esq., F.S.A.

23. AN INITIAL. Italian.

Lent by the Rev. J. C. Jackson.

24. AN INITIAL. Italian.

Lent by the Rev. J. C. Jackson.

25. AN INITIAL. Italian.
Lent by the Rev. J. C. Jackson.
26. AN INITIAL. Italian.
Lent by the Rev. J. C. Jackson.
27. AN INITIAL. Italian.
Lent by the Rev. J. C. Jackson.
28. SEVEN MINIATURES. French. Fourteenth century.
Lent by John Piggot, Esq., F.S.A.
29. SEVEN MINIATURES. French. Fourteenth century.
Lent by John Piggot, Esq., F.S.A.
30. SEVEN MINIATURES. French. Fourteenth century.
Lent by John Piggot, Esq., F.S.A.
31. THREE MINIATURES, from a French MS. of the fourteenth century. *Lent by the Rev. J. C. Jackson.*
32. TWO SCENES from a Flemish Calendar. Sixteenth century.
Lent by Frederick Locker, Esq.
33. THE VIRGIN AND CHILD surrounded by Saints. Attributed to Marguerite Van Eyck.
Lent by Frederick Locker, Esq.
34. CHRIST PREACHING. Italian. Fifteenth century.
Lent by Richard Fisher, Esq. F.S.A.
35. CHRIST WITH THREE DISCIPLES. English (?). Thirteenth century.
Lent by the Rev. W. J. Loftie, F.S.A.
36. THE CORONATION OF THE VIRGIN.
Lent by Henry Vaughan, Esq.

37. THE CRUCIFIXION. English (?). Thirteenth century.
Lent by Henry Vaughan, Esq.

38. FOUR MINIATURES from a German MS. Sixteenth century.
Lent by Frederick Locker, Esq.

39. THE CRUCIFIXION, with borders cut from an Italian MS. Said to have been painted by Girolamo da Libri.
Lent by Mrs. Ford.

40. ST. FRANCIS RECEIVING THE STIGMATA, with borders cut from an Italian MS. Painted for Clement VII., and bearing in several places the arms of the Medici.
Lent by Mrs. Ford.

41. AN INITIAL. Italian. Fifteenth century.
Lent by the Rev. J. C. Jackson.

42. AN INITIAL. German. Thirteenth century.
Lent by the Rev. J. C. Jackson.

43. AN INITIAL. Italian. Fifteenth century.
Lent by the Rev. J. C. Jackson.

44. AN INITIAL. German. Fourteenth century.
Lent by the Rev. J. C. Jackson.

45. AN INITIAL. Italian. Fifteenth century.
Lent by the Rev. J. C. Jackson.

46. AN INITIAL. French. Thirteenth century.
Lent by the Rev. J. C. Jackson.

47. THREE COPIES, by the late HENRY SHAW, F.S.A.
Lent by J. E. Nightingale, Esq.

48. A MINIATURE, copied by the late HENRY SHAW, F.S.A., from a MS. in the British Museum.

Lent by J. E. Nightingale, Esq.

49. TWO PAGES, copied from the Bedford Missal.

Lent by Richard Fisher, Esq., F.S.A.

50. TWO INITIALS, of work similar to that of Don Silvestro. See No. 1.

Lent by Edward Buckler, Esq.

51. CRUCIFIXION. English (?). Thirteenth century.

Lent by Edward Buckler, Esq.

52. TWO BORDERS. Italian.

Lent by C. S. Bale, Esq.

*The introduction written by John Ruskin for the
Catalogue arranged by the Society. Printed by Spottiswoode & Co.*

Burlington Fine Arts Club

EXHIBITION

OF

THE WORKS

//

OF

THOMAS GIRTIN

BORN 1773 : DIED 1802



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

1875



INTRODUCTORY REMARKS.

IT is to THOMAS GIRTIN and JOSEPH WILLIAM MALLORD TURNER, more especially to the former, that the great change in the art of Water Colour Painting, from mere tinting with light washes to the employment of local colour, is due.

Eighty years ago GIRTIN, by his free and bold pencil, his judicious application of colours, then but little used, his remarkable power of producing breadth in the general treatment of his subjects, combined with simplicity of composition, completely revolutionised this method of painting, and founded the school which produced such masters of their Art as John Varley, Peter De Wint, and David Cox.

He threw into his landscapes, as well as into his architectural drawings, grandeur and elevation of sentiment appealing powerfully to the imagination, which recall some of the leading characteristics of the great masters, and afford at the same time a worthy matter for study.

GIRTIN commenced his studies as a pupil of Dayes, a landscape and miniature painter, and it was then, or shortly afterwards, when associated with Turner as colour washer in the studio of John Raphael Smith, the famous mezzotint engraver and printseller, that he and Turner attracted the notice of two well-known amateurs and collectors, Dr. Munro and Mr.

Henderson (the father of Mr. John Henderson, of Montague Street, Russell Square). These gentlemen, living on the Adelphi Terrace almost next door to each other, soon discovered the latent genius just developing itself in the two young artists. They opened their houses to them, and gave them free access to their collections. GIRTIN quickly profited by this kindness; he carefully studied and copied the works of Piranesi, Canaletto, and others, which he found in Mr. Henderson's collection, and thus probably achieved that accurate and careful delineation of outline and figures which is particularly remarkable in all his works. Mr. Henderson not only allowed him to study these works, but employed him to make drawings after these masters,* thereby finding him the means to live as well as to study.

GIRTIN's original and bold method of treating his subjects brought him rapidly into notice, and he was much employed in giving lessons and putting in effects to the works of amateurs. Whilst thus employed he went to Scotland with Mr. Moore, a well-known amateur artist and antiquary, and there exist at the present time sketches by Mr. Moore which have been worked upon by GIRTIN, and may occasionally pass as originals of the master.

He was also at this time engaged by Mr. Walker, an engraver, to make views of English towns and scenery for a forthcoming publication. His drawings of the cathedrals manifest wonderful artistic as well as architectural skill, combined with great precision and firmness of touch, and extraordinary powers of producing the contrasting effects of light and shade.

The following extracts,* giving an account of the materials which GIRTIN used in producing these effects, are of much interest.

* A series of these beautiful copies are shown in the present exhibition, lent by Mr. John Henderson. Those after Malton, of the Exchange and Mansion House, are particularly interesting.

* *Biography of Turner and Girtin, in Turner and Girtin's Picturesque Views.* Edited by Thomas Miller. 1854.

‘ It was a great treat to see GIRTIN at his studies; he was always accessible. When he had accomplished laying on of his sky, he would proceed with great facility in the general arrangement of his tints on the buildings, trees, water, and other objects. Every colour appeared to be placed with a most judicious perception to effecting a general union or harmony. His light stone tints were put in with their washes of Roman ochre, the same mixed with light red, and certain spaces, free from the warm tints, were touched with grey, composed of light red and indigo, or, brighter still, with ultramarine and light red; the brick buildings with Roman ochre, light red, and lake, and a mixture of Roman ochre, lake, and indigo, or Roman ochre, madder brown, and indigo; also with burnt sienna and Roman ochre, and these colours in all their combinations. For finishing the buildings which came the nearest to the foreground, where the local colour and form were intended to be represented with particular force and effect, Vandyke brown and Cologne earth were combined with these tints, which gave depth and richness of tone, that raised the scale of effect without the least diminution of harmony; on the contrary, the richness of effect was increased from their glowing warmth, by neutralising the previous tones, and by throwing them into their respective distances, or into proper keeping. The trees, which he frequently introduced in his views, exhibiting all the varieties of autumnal hues, he coloured with corresponding harmony to the scale of richness exhibited on his buildings. The greens for these operations were composed of gamboge, indigo, and burnt sienna, occasionally heightened with yellow lake, brown, pink, and gamboge; these mixed sometimes with Prussian blue. The shadows for the trees, indigo, burnt sienna, and a most beautiful shadow tint, composed of grey and madder brown, which, perhaps, is nearer to the general tone of the shadow of trees than any other combinations that can be formed by water colours. He so mixed his greys, that by using them judiciously they seemed to represent the basis of every species of subject

and effect, as viewed in the middle grounds under the influence of GIRTIN'S atmosphere, when he pictured the autumnal season in our humid climate, which constantly exhibits to the picturesque eye the charms of rich effects in a greater variety than any country in Europe.'

Another writer says, 'The variety of light and shadow which spread over his picturesque buildings, the manner in which he separated the masses, and the brilliancy of certain parts which received a partial burst of sunshine, diffused a splendour of effect to these scenes which no artist *before* had conceived. His fine taste for colour was most evidently conspicuous in his topographical scenes. Every tint of brick, stone, plaster, timber, and tile was combined, both in broad light, medium tint, and shadow, with such admirable feeling towards general harmony, that no one of the least taste could behold his productions without admiration and delight. His skies in general were extremely luminous.'

'It might be supposed,' says another writer, 'by the bold and broad execution which characterises the works of GIRTIN, that they were mostly off-hand productions; the contrary, however, is the fact. It is true that he could sketch, and did occasionally dash in his effects with rapidity; but his finely coloured compositions, though apparently, like the pictures by Wilson, the result of little labour, were wrought with much careful study and proportional manual exertion. In certain of his productions I have frequently watched his progress, which, like Wilson's, was careful, notwithstanding his bold execution even to fastidiousness. It is true he did not hesitate, nor undo what he once laid down, for he worked upon principle; but he reiterated his tints to produce splendour and richness, and repeated his depths to secure transparency and tone, with a perseverance that would surprise those who were not intimately acquainted with the difficult process of water-colour painting, to produce works that merit the designation of pictures.'

GIRTIN at this time (1794) was fully occupied. Purchasers and pupils came in quick succession. 'Only teach us how to draw with this daring and dashing effect and we shall be content.' He was constant to his old associate and friend Turner, and Turner reciprocated this friendship, which endured to the last. Turner made few friends and was thus the antithesis to GIRTIN; but for many years, when he spoke of GIRTIN as 'poor Tom,' it was always with great feeling.

GIRTIN made many journeys with Turner, visiting and making careful drawings of the different cathedrals and other subjects, which he often repeated, diversifying them by different tones of colour or by different effects in the skies.

He first began to exhibit his drawings in 1794 when 20 years of age. The View of the Interior of Winchester Cathedral in the present collection is dated 1796, and was exhibited in 1797. In the same year he exhibited the Ouse Bridge, York, and other views of that city, as well as Jedburgh Abbey. In 1798: The Coast of Dorset, Berry-Pomeroy Castle, Rivaulx Abbey, Interiors of Exeter* and Chester Cathedrals, Cottage from Nature, St. Nicholas Church, Newcastle, and others. In 1799: A Mill in Essex, the Stanstead Mill, Two Views of Beddgelert, Warkworth Hermitage, Tattershall Castle, &c. In 1800: Bristol Hotwells, York, and Jedburgh. In this year J. W. M. Turner was elected an Associate of the Royal Academy of Arts. This stimulated GIRTIN to aspire to the same honours, and because then, as now, no artist, be he ever so great a genius, was eligible from his merits as a water-colour painter, he painted a picture of Bolton Abbey in oils, which was exhibited at Somerset House in 1801. He also about this time made a Panorama of London, which is believed to be now in Russia.†

* In the present exhibition, lent by Miss Miller.

† Miss Miller has the outline of this work.

But the time was fast approaching when the brush so ably wielded, so marvellously imitating the beauties of nature and art, was to fall from the hand of the master. GIRTIN, never strong, showed symptoms of pulmonary consumption ; he was advised to change air and scene, and went to Paris in the spring of 1802, where he made the beautiful series of drawings of that city, now in the possession of the Duke of Bedford. He returned home in the autumn none the better, and as the wintry blasts set in, the lamp of life flickered and went out ; he died in November 1802 at the early age of twenty-nine. *

* An interesting account of Girtin will be found in the *Century of Painters*, by Richard and Samuel Redgrave.



CATALOGUE.

The Committee desire to return their thanks to the following gentlemen, who have so kindly placed at their disposal the various contributions forming the present interesting exhibition :—

An * placed before the name indicates a Member of the Club.

C. S. BALE, Esq.

L. CONSTABLE, Esq.

*EDWARD COHEN, Esq.

WILLIAM DORRELL, Esq.

*SIR WILLIAM DRAKE.

G. W. H. GIRTIN, Esq.

*JOHN HENDERSON, Esq.

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H. L. MICHOLLS, Esq.

C. J. POOLEY, Esq.

*W. SMITH, Esq.

*J. E. TAYLOR, Esq.

*HENRY VAUGHAN, Esq.

*J. WORTHINGTON, Esq.

At the west end of the Gallery is a Portrait of Thomas Girtin, by J. Opie, R.A.; there is also a Lithograph Portrait, by George Dance, R.A.; a Mezzotint after the Picture by Opie, lent by Edward Cohen, Esq., and a pencil sketch of the Artist, by H. Edridge, A.R.A., lent by Capt. De Kantzow.



CATALOGUE.

DRAWINGS BY THOMAS GIRTIN.

No. 1.—NORHAM CASTLE.

22 $\frac{1}{4}$ inches w., by 16 $\frac{1}{8}$ inches h.

Lent by C. J. Pooley, Esq.

No. 2.—OLD BRIDGE AND HOUSES, WITH A WATERFALL
ON THE RIGHT.

12 $\frac{3}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 3.—WESTON ON THE RIVER WHARFE, YORKSHIRE.

17 $\frac{1}{2}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed '*Girtin.*'

Lent by G. W. H. Girtin, Esq.

No. 4.—SNOWDON RANGE.

36 inches w., by 23 $\frac{1}{2}$ inches h.

Signed '*Girtin.*'

Lent by C. S. Bale, Esq.

No. 5.—OUSE BRIDGE, YORK.

19 inches w., by $8\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 6.—PINKNEY'S FARM, WIMBISH, ESSEX.

 $18\frac{1}{2}$ inches w., by $12\frac{1}{2}$ inches h.Signed '*Girtin.*'

Lent by G. W. H. Girtin, Esq.

No. 7.—LINCOLN CATHEDRAL.

23 inches w., by $17\frac{1}{2}$ inches h.

Lent by C. J. Pooley, Esq.

No. 8.—BOLTON ABBEY.

 $12\frac{3}{4}$ inches w., by $14\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 9.—LYME REGIS. (UNFINISHED.)

17 inches w., by $8\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 10.—DISTANT VIEW OF HAREWOOD.

 $20\frac{3}{4}$ inches w., by $9\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 11.—BAMBOROUGH CASTLE, NORTHUMBERLAND.

 $8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.

Lent by Miss Miller.

No. 12.—COLCHESTER CASTLE.

$8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.

Lent by Miss Miller.

No. 13.—RUINS AT ROME.

$18\frac{3}{4}$ inches w., by 12 inches h.

One of a set of twelve Landscapes engraved by Giampiccoli.

Lent by G. W. H. Girtin, Esq.

No. 14.—LANERCOST PRIORY.

After HEARNE.

$7\frac{7}{8}$ inches w., by $10\frac{1}{8}$ inches h.

A drawing made by T. Girtin for the late Mr. Henderson.

Lent by John Henderson, Esq.

No. 15.—EXETER.

$21\frac{1}{2}$ inches w., by 15 inches h.

Lent by J. Worthington, Esq.

No. 16.—BOLTON ABBEY.

18 inches w., by $12\frac{1}{2}$ inches h.

Lent by C. J. Pooley, Esq.

No. 17.—THE ROCKING STONE, CORNWALL.

$17\frac{1}{2}$ inches w., by $21\frac{3}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 18.—PONT Y PAIR, NORTH WALES.

$20\frac{3}{4}$ inches w., by 15 inches h.

Lent by G. W. H. Girtin, Esq.

No. 19.—COTTAGES NEAR HEREFORD.

18 $\frac{1}{2}$ inches w., by 12 inches h.

Lent by W. Smith, Esq.

No. 20.—MELROSE ABBEY.

After HEARNE.

7 $\frac{3}{4}$ inches w., by 10 $\frac{1}{8}$ inches h.

Drawing made for the late Mr. Henderson.

Lent by John Henderson, Esq.

No. 21.—RICHMOND, YORKSHIRE.

19 $\frac{1}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by C. J. Pooley, Esq.

No. 22.—GUISBOROUGH, YORKSHIRE.

18 $\frac{1}{4}$ inches w., by 11 $\frac{3}{4}$ inches h.

Lent by C. J. Pooley, Esq.

No. 23.—SANDPIT AND WOOD.

16 $\frac{1}{4}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 24.—DUNROBIN CASTLE.

13 $\frac{3}{4}$ inches w., by 9 $\frac{3}{4}$ inches h.Signed '*Girtin*.'

Lent by Prescott Hewett, Esq.

No. 25.—KIRKSTALL ABBEY.

15 $\frac{1}{4}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by C. E. Lees, Esq.

No. 26.—JEDBURGH ABBEY.

12 inches w., by $14\frac{1}{4}$ inches h.

Lent by C. J. Pooley, Esq.

No. 27.—THE PORCH OF PETERBOROUGH CATHEDRAL.

$13\frac{3}{4}$ inches w., by $17\frac{1}{2}$ inches h.

Signed 'T. Girtin.'

Lent by J. E. Taylor, Esq.

No. 28.—OLD CHURCH WITH TREES.

16 inches w., by 9 inches h.

Lent by G. W. H. Girtin, Esq.

No. 29.—ROCKY LANDSCAPE AND WATERFALL.

$17\frac{7}{8}$ inches w., by $21\frac{1}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 30.—DURHAM.

$20\frac{3}{4}$ inches w., by $20\frac{1}{2}$ inches h.

Signed 'Girtin, 1799.'

Lent by J. E. Taylor, Esq.

No. 31.—TURNER'S FARM, WIMBISH, ESSEX.

$16\frac{1}{2}$ inches w., by 12 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 32.—LITCHFIELD CATHEDRAL.

$14\frac{3}{4}$ inches w., by $18\frac{3}{8}$ inches h.

Lent by J. E. Taylor, Esq.

No. 33.—DESKFORD CASTLE.

 $8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Signed 'Girtin.'

Lent by Miss Miller.

No. 34.—DENBIGH CASTLE.

 $8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Signed 'Girtin.'

Lent by Miss Miller.

No. 35.—BALA LAKE, NORTH WALES.

 18 inches w., by $11\frac{1}{2}$ inches h.

This drawing formerly belonged to C. R. Leslie, Esq., R.A., and is engraved in his Handbook for Young Painters.

Lent by Bradford Leslie, Esq.

No. 36.—TEMPLE OF CLYTUMNUS.

 12 inches w., by $8\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 37.—THE STEPPING STONES, BOLTON ABBEY, YORK-SHIRE.

 $20\frac{1}{2}$ inches w., by 13 inches h.

Lent by G. W. H. Girtin, Esq.

No. 38.—DURHAM.

 $19\frac{1}{2}$ inches w., by $14\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.

No. 39.—PARIS, WITH VIEW OF NOTRE DÂME.

$17\frac{1}{2}$ inches w., by $7\frac{1}{8}$ inches h.

Lent by John Henderson, Esq.

No. 40.—LINCOLN.

$10\frac{3}{4}$ inches w., by $8\frac{7}{8}$ inches h.

Lent by Miss Miller.

No. 41.—LINCOLN CATHEDRAL.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Lent by Miss Miller.

No. 42.—LITCHFIELD CATHEDRAL.

$10\frac{1}{2}$ inches w., by $14\frac{1}{2}$ inches h.

Signed 'T. Girtin' 1794.

Lent by Miss Miller.

No. 43.—TREES AND OLD MILL.

$37\frac{1}{2}$ inches w., by $19\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 44.—INTERIOR OF EXETER CATHEDRAL.

24 inches w., by 17 inches h.

Signed 'Girtin.'

Lent by Miss Miller.

No. 45.—HEREFORD CATHEDRAL FROM THE BANKS OF
THE WYE.

$19\frac{1}{2}$ inches w., by 15 inches h.

Lent by C. S. Bale, Esq.

No. 46.—TWO VIEWS OF DUFF HOUSE, BANFF, N.B.

No. 1.— $6\frac{3}{4}$ inches w., by $4\frac{3}{4}$ inches h.No. 2.— $8\frac{3}{4}$ inches w., by $6\frac{7}{8}$ inches h.Signed '*Girtin.*'

Lent by Miss Miller.

No. 47.—CROYLAND ABBEY.

12 inches w., by 13 inches h.

Lent by Miss Miller.

No. 48.—OLD MILL, NORTH WALES.

 $20\frac{1}{2}$ inches w., by $12\frac{3}{4}$ inches h.

Lent by Sir William Drake.

No. 49.—GUISBOROUGH PRIORY, YORKSHIRE.

 $20\frac{3}{8}$ inches w., by 12 inches h.

Lent by G. W. H. Girtin, Esq.

No. 50.—CAERNARVON CASTLE.

 $17\frac{1}{4}$ inches w., by $11\frac{1}{2}$ inches h.

From the Redleaf Collection.

Lent by C. S. Bale, Esq.

No. 51.—CAREW CASTLE, PEMBROKESHIRE.

 $8\frac{3}{4}$ inches w., by $6\frac{3}{4}$ inches h.Signed '*Girtin.*'

Lent by Miss Miller.

No. 52.—CRAIG MILLAR CASTLE, NEAR EDINBURGH.

 $8\frac{3}{4}$ inches w., by $6\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 53.—TYNEMOUTH PRIORY.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Lent by Miss Miller.

No. 54.—EXETER CATHEDRAL.

$8\frac{3}{4}$ inches w., by $6\frac{1}{2}$ inches h.

Lent by Miss Miller.

No. 55.—CRYPT OF KIRKSTALL ABBEY.

$9\frac{1}{4}$ inches w., by $12\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 56.—EILDON HILLS, MELROSE.

$25\frac{1}{4}$ inches w., by $19\frac{1}{4}$ inches h.

Signed '*Girtin*, 1800.'

Lent by G. W. H. Girtin, Esq.

No. 57.—KELSO.

$20\frac{3}{4}$ inches w., by $9\frac{1}{2}$ inches h.

Signed '*Girtin*.'

Lent by Edward Cohen, Esq.

No. 58.—A CHURCH SPIRE AND SALTWOOD CASTLE.

In pencil.

Lent by Miss Miller.

No. 59.—BOLTON CASTLE.

$8\frac{7}{8}$ inches w., by $6\frac{3}{4}$ inches h.

THE SAME IN OUTLINE.

Lent by Miss Miller.

No. 60.—VIEW AT HIGHGATE.

 $10\frac{3}{4}$ inches w., by $5\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 61.—COTTAGES NEAR NEWCASTLE.

 $8\frac{1}{4}$ inches w., by $4\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 62.—RUINS OF AN ABBEY.

10 inches w., by $6\frac{3}{8}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 63.—LANDSCAPE, WITH MAN FISHING.

10 inches w., by $8\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 64.—VIEW OF A CHURCH.

16 inches w., by $12\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 65.—KNARESBOROUGH CASTLE.

 $11\frac{1}{4}$ inches w., by $12\frac{5}{8}$ inches h.

Lent by John Henderson, Esq.

No. 66.—OVERSHOT WATER MILL.

 $11\frac{1}{2}$ inches w., by $8\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 66*.—EFFECT OF STORM.

9 inches w., by $6\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 67.—THE MAYOR'S WALK, OUSE BRIDGE YORK.

21 inches w., by $10\frac{1}{2}$ inches h.

Signed '*Girtin*,' 1801.

Lent by G. W. H. Girtin, Esq.

No. 68.—VILLAGE OF KIRKSTALL, YORKSHIRE.

$19\frac{1}{4}$ inches w., by $12\frac{1}{2}$ inches h.

Dated 1801.

Lent by G. W. H. Girtin, Esq.

No. 69.—ST. VINCENT'S ROCK, CLIFTON.

$20\frac{3}{4}$ inches w., by $12\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 70.—BERRY-POMEROY CASTLE, DEVON.

$14\frac{1}{2}$ inches w., by 10 inches h.

Exhibited at the Royal Academy in 1798.

Lent by G. W. H. Girtin, Esq.

No. 71.—CANTERBURY CATHEDRAL, INTERIOR.

$12\frac{1}{4}$ inches w., by $16\frac{1}{8}$ inches h.

Lent by John Henderson, Esq.

No. 72.—DURHAM.

$14\frac{1}{2}$ inches w., by $10\frac{1}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 73.—VIEW NEAR BROMLEY, KENT.

 $12\frac{1}{2}$ inches w., by 8 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 74.—VIEW OF SOUTHAMPTON.

 $11\frac{3}{4}$ inches w., by $7\frac{1}{2}$ inches h.

SCARBOROUGH.

 $12\frac{1}{2}$ inches w., by $8\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 75.—CRUMMOCK WATER, CUMBERLAND.

13 inches w., by 8 inches h.

Signed 'Girtin, 1800.'

Lent by G. W. H. Girtin, Esq.

No. 76.—WARKWORTH HERMITAGE.

 $23\frac{3}{4}$ inches w., by 17 inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 77.—CHEPSTOW CASTLE.

 $23\frac{3}{4}$ inches w., by $14\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 78.—ENVIRONS OF PARIS.

 $11\frac{3}{4}$ inches w., by $5\frac{3}{4}$ inches h.

Signed 'Girtin, 1802.'

Lent by G. W. H. Girtin, Esq.

No. 79.—ENVIRONS OF PARIS.

11 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Signed '*Girtin*, 1802.'

Lent by G. W. H. Girtin, Esq.

No. 80.—LANE IN HAMPSTEAD.

11 inches w., by 12 $\frac{1}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 81.—LANGWERN CHURCH, GLAMORGANSHIRE.

9 $\frac{1}{4}$ inches w., by 11 $\frac{1}{2}$ inches h.

Signed '*T. Girtin*.'

Lent by G. W. H. Girtin, Esq.

No. 82.—RIPON MINSTER.

18 $\frac{1}{2}$ inches w., by 11 $\frac{3}{4}$ inches h.

Signed '*Girtin*, 1801.'

Lent by G. W. H. Girtin, Esq.

No. 83.—NIGHTINGALE VALLEY, NEAR BRISTOL.

21 $\frac{1}{2}$ inches w., by 17 $\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 84.—PARIS, FROM ABOVE NOTRE DÂME.

18 $\frac{1}{2}$ inches w., by 7 $\frac{1}{8}$ inches h.

Lent by G. H. Haes, Esq.

No. 85.—GRAVEL PIT, BROMLEY, KENT.

16 inches w., by $10\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 86.—LANDSCAPE WITH OLD WOODEN BRIDGE.

Signed '*Girtin*' 1802. $20\frac{3}{4}$ inches w., by $12\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 87.—YORK MINSTER.

 $19\frac{1}{2}$ inches w., by $13\frac{3}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 88.—LANDSCAPE IN SEPIA.

 $20\frac{1}{4}$ inches w., by 12 inches h.

Lent by Edward Cohen, Esq.

No. 89.—THE MAYOR'S WALK, OUSE BRIDGE, YORK.

 $21\frac{3}{4}$ inches w., $12\frac{1}{4}$ inches h.Signed '*Girtin*'

Lent by G. W. H. Girtin, Esq.

No. 90.—FARM IN ESSEX.

 $16\frac{1}{2}$ inches w., by 12 inches h.Signed '*Girtin*.'

Lent by G. W. H. Girtin, Esq.

No. 91.—KIRKSTALL ABBEY.

 $20\frac{1}{2}$ inches w., by $12\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 92.—CONWAY CASTLE, NORTH WALES.

21 inches w., by $10\frac{1}{4}$ inches h.

Signed 'Girtin 1800.'

Lent by G. W. H. Girtin, Esq.

No. 93.—BEDDGELLART, NORTH WALES.

$20\frac{3}{8}$ inches w., by 12 inches h.

Lent by Edward Cohen, Esq.

No. 94.—HAREWOOD CASTLE.

$37\frac{1}{2}$ inches w., by 25 inches h.

Lent by Edward Cohen, Esq.

No. 95.—PONT Y PAIR, BETTWS Y COED, NORTH WALES.

21 inches w., by $14\frac{1}{4}$ inches h.

Signed 'Girtin.'

Lent by G. W. H. Girtin, Esq.

No. 96.—MOUTH OF THE EXE.

(Rainbow effect.)

$20\frac{3}{8}$ inches w., by 9 inches h.

Lent by Edward Cohen, Esq.

No. 97.—RIPON CATHEDRAL.

17 inches w., by $10\frac{1}{2}$ inches h.

Signed 'Girtin, 1800.'

Lent by Lionel Constable, Esq.

No. 98.—INTERIOR OF WINCHESTER CATHEDRAL.

$16\frac{1}{4}$ inches w., by $21\frac{1}{2}$ inches h.

Signed 'Girtin, 1795.'

Lent by Edward Cohen, Esq.

No. 99.—TREES AND POND NEAR BROMLEY, KENT.

 $12\frac{1}{4}$ inches w., by $8\frac{1}{8}$ inches h.

Drawn and coloured on the spot.

Signed '*Girtin*.'

Lent by G. W. H. Girtin, Esq.

No. 100.—MILL AT STANSTEAD, ESSEX.

 $23\frac{1}{2}$ inches w., by 17 inches h.

Lent by G. W. H. Girtin, Esq.

No. 101.—HAREWOOD BRIDGE.

25 inches w., by 15 inches h.

Lent by Edward Cohen, Esq.

No. 102.—THE WHITE HOUSE, CHELSEA REACH.

 $19\frac{3}{4}$ inches w., by $11\frac{1}{4}$ inches h.Signed, on the bank below the mill, '*Girtin*. 1800.'

It is said that Turner declared this drawing to be finer than any painted by himself.

Lent by Horatio L. Micholls, Esq.

No. 103.—VIEW NEAR BROMLEY.

 $12\frac{1}{2}$ inches w., by 8 inches h.Signed '*Girtin*.'

Lent by Edward Cohen, Esq.

No. 104.—INTERIOR OF ST. ALBANS ABBEY.

 $18\frac{1}{2}$ inches w., by $22\frac{1}{4}$ inches h.

Lent by Edward Cohen, Esq.

No. 105.—VILLAGE AND CHURCH.

11 inches w., by $8\frac{1}{2}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 106.—HAREWOOD HOUSE.

$37\frac{1}{2}$ inches w., by 25 inches h.

Lent by Edward Cohen, Esq.

No. 107.—RIVER WITH VILLAGE AND COWS.

$20\frac{1}{2}$ inches w., by $11\frac{3}{4}$ inches h.

Signed 'Girtin, 1800.'

Lent by Edward Cohen, Esq.

No. 108.—THE RIVER EXE, NEAR EXMOUTH.

(Rainbow effect.)

Engraved in the Gems of Art.

$20\frac{1}{2}$ inches w., by 12 inches h.

Signed 'Girtin, 1800.'

Lent by C. S. Bale, Esq.

No. 109.—MORPETH BRIDGE.

From the Redleaf Collection. Said to be the last drawing made by the Artist.

$20\frac{3}{4}$ inches w., by $12\frac{3}{8}$ inches h.

Lent by C. S. Bale, Esq.

No. 110.—RUINS OF THE SAVOY HOSPITAL.

$11\frac{1}{4}$ inches w., by $8\frac{3}{4}$ inches h.

Lent by Miss Miller.

No. 111.—OLD OUSE BRIDGE, YORK.

$19\frac{1}{2}$ inches w., by $13\frac{1}{4}$ inches h.

Signed 'Girthin.'

Lent by Edward Cohen, Esq.

No. 112.—LANDSCAPE WITH CASTLE.

 $12\frac{1}{4}$ inches w., by 8 inches h.

Lent by G. W. H. Girtin, Esq.

No. 113.—KIRKSTALL ABBEY—MORNING.

 $20\frac{1}{2}$ inches w., by $12\frac{1}{4}$ inches h.Signed '*T. Girtin.*'

Lent by G. W. H. Girtin, Esq.

No. 114.—ELY CATHEDRAL.

 $19\frac{3}{4}$ inches w., by 15 inches h.

Lent by Miss Miller.

No. 115.—VALLE CRUCIS, NORTH WALES.

 $12\frac{1}{2}$ inches w., by 10 inches h.

Lent by G. W. H. Girtin, Esq.

No. 116.—RIVAU LX ABBEY, YORKSHIRE.

 $18\frac{1}{2}$ inches w., by $12\frac{3}{4}$ inches h.

Lent by G. W. H. Girtin, Esq.

No. 117.—RUINS OF OAKHAMPTON CHURCH.

 $13\frac{1}{2}$ inches w., by $9\frac{1}{2}$ inches h.

Lent by Edward Cohen, Esq.

No. 118.—MOUTH OF THE EXE, DEVON.

14½ inches w., by 10½ inches h.

Lent by G. W. H. Girtin, Esq.

No. 119.—OUSE BRIDGE, YORK.

20½ inches w., by 13 inches h.

Signed 'Girtin' 1800.

Lent by G. W. H. Girtin, Esq.

No. 120.—RUINS OF AN OLD CASTLE.

13½ inches w., by 9¾ inches h.

Lent by G. W. H. Girtin, Esq.

No. 121.—VIEW OF A BRIDGE, &c.

20¾ inches w., by 14 inches h.

Lent by Captain De Kantzow.

No. 122.—DRAWING OF A ROMAN TEMPLE.

Drawn with a reed pen.

21½ inches w., by 16¾ inches h.

Lent by John Henderson, Esq.

No. 123.—THE GRAND CANAL, VENICE.

After CANALETTO.

19¼ inches w., by 8 inches h.

Lent by John Henderson, Esq.

No. 124.—AN OLD BRIDGE, ITALY.

After PIRANESI.

19 $\frac{7}{8}$ inches w., by 6 inches h.

Lent by John Henderson, Esq.

No. 125.—THE GRAND CANAL, VENICE.

After CANALETTO.

16 $\frac{3}{4}$ inches w., by 9 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 126.—THE RIALTO, VENICE.

After CANALETTO.

Drawn with a reed pen.

20 $\frac{1}{2}$ inches w., by 14 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 127.—‘ DOGS HESITATING ABOUT THE PLUCK.’

After G. MORELAND.

12 $\frac{1}{2}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.

No. 128.—CORNHILL AND THE BANK IN 1795.

18 $\frac{7}{8}$ inches w., by 21 $\frac{7}{8}$ inches h.

Lent by John Henderson, Esq.

No. 129.—THE MANSION HOUSE.

After the engraving by MALTON.

13 $\frac{1}{2}$ inches w., by 14 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 130.—THE OLD ROYAL EXCHANGE.

After MALTON.

19 $\frac{1}{4}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 131.—ST. GEORGE'S, HANOVER SQUARE.

After the engraving by MALTON. The figures are different in the engraving.

13 $\frac{1}{2}$ inches w., by 14 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

No. 132.—A PEN AND INK DRAWING OF DARTFORD,
KENT.

After a pencil sketch by the late Mr. Henderson.

21 $\frac{7}{8}$ inches w., by 16 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 133.—VIEW OF ST. PAUL'S.

14 $\frac{1}{4}$ inches w., by 19 $\frac{1}{4}$ inches h.

Lent by W. Dorrell, Esq.

No. 134.—KNARESBOROUGH.

20 $\frac{1}{4}$ inches w., by 12 $\frac{1}{4}$ inches h.

Lent by Richard Johnson, Esq.

No. 135.—VIEW IN ROME.

7 $\frac{6}{8}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.

No. 136.—GATE OF ST. EDMUNDS BURY ABBEY.

After HEARNE.

10 inches w., by 7 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.

3
Burlington Fine Arts Club

1875

EXHIBITION

OF A

SELECTION FROM THE WORK

OF

WENCESLAUS HOLLAR



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

1875

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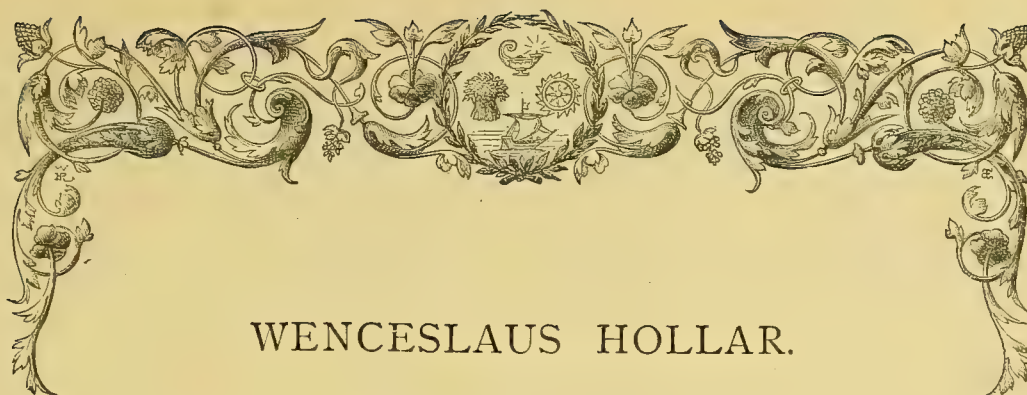
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R. P. ROUPELL, ESQ., Q.C.



WENCESLAUS HOLLAR.

WENZEL or Wenceslaus Hollar, a Bohemian of gentle blood—the most accurate delineator and the most ingenious illustrator of his time, and as to technic the most able etcher—was born at Prague, on the 13th of July 1607. He was destined for the law, and studied for that profession till the troubles that came upon Bohemia ruined his family, and drove him from his country. Hollar was then free to follow the natural bent of his mind, and entered at once on his artist's career. The earliest of his essays with the point that have come down to us bear the date 1625, when he would be about 18 years of age; these little pieces, together with another of his early works, dated 1626, are shown in our present Exhibition (No. 92), and Hollar's early taste for Dürer will at once be noticed. In 1627 we find Hollar at Frankfort, receiving instruction from Matthew Merian, a well-known etcher and engraver of the day; from 1629 to 1633 he appears to have resided at Strasburg; and from 1633 to 1636 in Cologne. To the period of his Strasburg sojourn perhaps belong the 'Four Seasons,' represented in Strasburg views, which are exhibited No. 81. To the early part of his residence at Cologne, in 1633, belongs the frontispiece to Mendoça's 'Viridarium,' exhibited No. 119. To the year 1635 belongs the charming little etching of the 'Lady playing the Spinnet,'

exhibited No. 78, and several of the set of small heads known as the 'Reisbüchlein'; two of this latter set, exhibited No. 79, have always been taken for portraits of the artist. To the year 1636 belong the 'Lacemaker,' exhibited No. 78, 'A Bird's-eye View of Cologne and Deutz' (Parthey, 857), and a portion of the set of small full-length costumes, specimens of which are exhibited No. 29. In this year (1636) Hollar came under the notice of the art-loving Thomas Earl of Arundel, as he passed through Cologne on a mission from Charles I. to the Imperial Court at Vienna. The Earl was pleased with the artist, and at once took him into his service. The drawing of an 'Execution,' exhibited No. 127, is a memento of Hollar's sojourn in the Earl's company at Lintz; and we find by the legend on the 'Long View of Prague' (P. 880), which Hollar worked subsequently at Antwerp, in 1649, that it was in this year, during the Earl's stay at Prague, that the artist made his drawing* for the print. The Earl returned to England in the spring of 1637, bringing Hollar with him. Whatever was the exact nature of our artist's position in the Earl's household, he would seem to have enjoyed the privilege of working on his own account, as to this year (1637) belongs the 'View of Greenwich,' exhibited No. 86, which plate he is said to have worked for Stent, the publisher, for the small sum of thirty shillings. To this year also belongs the interesting bust of a young man, exhibited No. 113, which has always passed for a portrait of the youthful Milton. In 1638-9 we find Hollar engaged with the Arundel Collection, producing, among other pieces, the interesting diptych of 'Richard II., attended by his Patron Saints, worshipping the Infant Saviour in His Mother's arms,' exhibited No. 48. To this year belong also his two portraits of the Earl, his patron—the one a bust in armour, after VAN DYCK, exhibited No. 83; the other a large equestrian portrait (P. 1352). In this

* In Vertue's time, in 1745, this drawing was in the possession of Dr. Rawlinson. Where is it now?

year Hollar became known at Court, and gave instruction in drawing to the young Prince, afterwards Charles II. In 1640 Hollar produced his magnificent 'Sacramental Cup,' exhibited No. 85, after a drawing* by Andrea Mantegna; and in the following year his portraits of the King and Queen, in ovals, of which a very rare uncut impression is exhibited No. 68; also the Princess Mary, exhibited No. 123, and other portraits.

In 1642 the Earl of Arundel left England, and we find Hollar passing into the household of the Duke of York. Before this, but in what year we know not, Hollar had married a lady of the name of Tracy, one of the attendants on the Countess of Arundel. We hear of two children by this marriage, the one a son of high promise, who died in the Great Plague of London, in 1665; the other a daughter, whose history is unknown, but of whose great beauty we hear in Aubry's letters. The Civil War, drawing as it did all men into its vortex, about this time (1643-4), claimed Hollar as its prey; and we find him accordingly at Basing House,† in the company of Fuller, Inigo Jones, Johnson the herbalist, Faithorne, and other supporters of Church and King, during the famous siege in which the Marquis of Winchester so long baffled the armies of the Parliament. Here, we are told, Hollar was taken prisoner; this must have been some time in the year 1644, and before the surrender of the House, which did not fall till the King's cause was utterly ruined, and Cromwell came in person to reduce it, in October 1645. During both the years 1643-4 Hollar was very busy, as we have 67 plates bearing the date 1643, and 41 the date 1644; and

* This drawing, at that time in the Arundel Collection, is now the property of Mr. Holford.

† The etching of Basing House, of which a copy is given in Bailey's 'Life of Fuller,' p. 322, though of the time, is clearly not Hollar's work. Among his small heads, we have one of the Marquis of Winchester, exhibited No. 123.

no doubt a fair proportion of his undated plates belong to these two years.* Among other pieces, he at this time produced that charming set of plates the 'Four Seasons,' represented by full-length figures of ladies, with views of Albury, Cheapside, and St. James's Park as the backgrounds, exhibited No. 42; also the 'Seasons' represented by ladies half-lengths, exhibited No. 24; while to 1641 belongs the set of 'Seasons' represented by ladies three-quarter lengths, also exhibited No. 90.

Of the plates which bear the date 1644, two (P. 1419, 1420), belonging to the set of ladies' heads in circles, of which specimens are exhibited No. 41, bear this signature, 'W. Hollar, fecit, Antuerpiæ, 1644'; whence we infer that Hollar, after his capture, was released, or managed to escape, and passed over sea to join the Earl of Arundel at Antwerp, in the latter part of 1644. In 1646, Lord Arundel, by the advice of his physician, left Antwerp for Italy, where he died, at Padua, the same year. Hollar was therefore now thrown entirely on his own resources, and we find him very prolific during his residence at Antwerp, which lasted till 1652. To the years 1645-51 inclusive belong some 352 of his dated plates—that is, more than a third of his dated work. He was employed by the various Antwerp publishers, who no doubt treated him as shabbily as their English brothers had already done, and subsequently did again. Among the plates due to this Antwerp period may be mentioned his muffs (with the exception of one plate, dated 1642), the set of small butterflies, and probably also the larger set, exhibited No. 112, and the Holbein vases. The set of shells also (of which magnificent specimens are exhibited No. 15), the rarest and perhaps the most beautiful work of his needle, though undated, is assigned by tradition to this epoch. Again, many of his portraits were

* Hollar executed in all about 2,740 plates; of these, only 944 bear any date.

worked at this time—for instance, his Charles II., when young, after VAN DYCK, the only one among all his plates of which we know that he was himself the publisher. The first state of this portrait, exhibited No. 118, has at the end of the dedication, 'W. Hollar, fecit et exc.' But even this plate soon passed out of Hollar's hands, as we find in a subsequent state the name of the Antwerp painter, Meyssens, as the publisher. To this period also belong the two well-known portraits of the artist, exhibited No. 79 and 88. And chief of all the works of this period, we have his masterpiece in the portrait of James Duke of York, painted by Teniers the younger in 1651, and apparently engraved by Hollar at the same time. This alone, if no other portrait by Hollar had come down to us, would sufficiently prove how unjust is the charge sometimes brought against our artist, that he failed in portraiture. Of this truly magnificent work, a perfect impression is exhibited No. 8. To this period also belong many of Hollar's most pleasing and interesting landscapes—for instance, the six small views of Albury, exhibited No. 43, and perhaps the larger view of Albury House, also exhibited No. 6.

In the year 1652 we find Hollar once more in London, and engaged on the plates for Ogilby's Virgil, which appeared in 1654; two of the plates (P. 316, 317) are signed 'W. Hollar, fecit, Londini, 1652'; thus also is signed the portrait of Madame Killegry, exhibited No. 106. To this year belong also other portraits, as that of Anna Maria of Spain, exhibited No. 93; and the charming miniature portraits (exhibited No. 49) of Mary of Warwick and Anna Webouts. During the years that intervened between his return to England and the Restoration, we hear of Hollar as living at one time with the famous engraver, and his old comrade in arms, Faithorne,* near Temple

* We find Faithorne's name as publisher of the set of birds worked by Hollar, after BARLOW (P. 2124).

Bar; and then, again, with Stent, Overton, or other of the publishers, who seem to have treated him badly and worked him hard, and in their hands Hollar—good, honest man—seems to have been a mere child.

Besides the plates for Ogilby's *Virgil* and *Homer*, Hollar at this time worked those for Dugdale's '*Warwickshire*' and '*St. Paul's*,' for the first portion of the '*Monasticon*,' for Stapylton's *Juvenal*, Ware's '*Antiquities of Ireland*,' and for other books. He is said to have been paid for his work by time,* and to have been most conscientious in the matter, so that he carefully accounted for the shortest interruptions, and deducted the time so wasted. We may notice, as belonging to the period before the Restoration, his portrait of Chaloner, exhibited No. 16, which bears the date 1655; this is one of the rarest and most esteemed of Hollar's portraits.

At the Restoration, we might have expected that Hollar's fortunes would have mended; but it was not so. He seems to have been neglected, as were so many among the Royal adherents. The publishers continued to impose upon his good-nature and his necessities, as in the well-known instance of Stent and the portrait of Hobbes of Malmesbury, a work of the year 1665. Of this portrait, we are told by Hollar himself, in a letter to Aubry, that Stent demurred to receive it of him, though the likeness was undoubted; the publisher's object being to beat down the price. Then, to make matters worse, came the Great Plague, which put an end to any demand for Hollar's work; and to crown the whole, we are told that in this year (1665), after the death of his son, Hollar, in spite of his distress, married a second time;† all that we know of his good-natured, kind hearted, improvi-

* Four pence per hour was, we are told, the price paid to Hollar by the booksellers!

† We have no record of the death of his first wife.

dent character would lead us to expect what his subsequent history seems to prove, that his bride was portionless. In 1666 the Fire of London supplied Hollar with a certain amount of employment; thus we have, with the date 1666, some plans of London, showing the part of the City that had suffered from the fire, as P. 1003, exhibited No. 75, also P. 1004 and 1015, with 1028, the little plate of the burning St. Paul's, which appears on the title-page of Sancroft's sermon, 'Lex ignea,' preached before the king. Hollar was also engaged this year on his plates for Æsop, and on a portion of those for Sandford's 'Genealogical History,' published later. To this and the following year also belong some plates of naval engagements—for instance, that exhibited No. 110, 'The burning of the town of Skelling and above 150 Dutch Vessels,'* the exploit which brought upon England the damage and disgrace of a Dutch fleet sailing up the Thames to Sheerness and Chatham.

We are told that Hollar had several children by his second wife, but we know nothing of them. In the years 1668-9, we find him at Tangier, whither he had been sent by the king to make drafts of the town and forts, and on this work he was employed a twelvemonth. We have as the result of his expedition twelve small and three larger plates of the fortifications of Tangier, besides a large map of the whole city (P. 1187—1202). This business proved all but fatal to Hollar, as on his return, in the December of 1669, he was in great danger of capture and slavery, and was only saved by the skill and bravery of Captain Kempthorne, who, with his one ship, the *Mary Rose*, succeeded in beating off seven Algerine men-of-war. Hollar worked a plate of this engagement for Ogilby's 'Africa' (p. 218), and an impression, with an account of the engagement under, is exhibited No. 101.

* See Pepys' Diary, ii. 431, and passim.

For his services at Tangier, Hollar obtained, after long application and much loss of time, the sum of £100.

After his return to England till his death, which took place in March 1677, in Gardiner Street, Westminster, Hollar was again occupied in working for the booksellers and publishers;* and we find his plates in Ogilby's 'Africa' and 'China,' in the latter part of the 'Monasticon,' in Ashmole's 'Order of the Garter,' in Thoroton's 'Nottinghamshire,' in Sandford's 'Genealogical History of the Kings of England,' and in other works. In connection with one or other of these works, we hear of his making a tour in the midland and northern counties of England; and at page 390 of Sandford's history is the plate on which, as we are told, Hollar was engaged at the time of his death—'The Tomb of Edward IV. in Windsor'—an impression of which is exhibited No. 58. At the time of his last illness the bailiffs were in his house, and the dying man begged as a favour that the bed on which he lay might not be taken from him till after his death. Vertue, on searching the parish registrar of St. Margaret, Westminster, found this entry, 'Wenceslaus Hollar, buried 28 March 1677.'

There would be something sad and even affecting, in the contemplation of a life thus passed in unremunerative labour, if the very fact of its being unremunerative did not suggest that with Hollar the incentive to

* To this last period belongs his fine plate of Edinburgh (P. 973; V. iii. 331). This magnificent plate Parthey had evidently not seen, and of it only two impressions are known—the one in the British Museum, the other at Windsor; and therefore it has not been possible to exhibit the plate here. It is on two sheets, with a dedication by John Ogilby to the magistrates of Edinburgh, and is dated 1670. It may be here noticed that some plates, which might well, from their interesting nature, have been exhibited, are excluded by their size; thus the 'Bird's eye View of London before the Fire' (P. 1014), a work of the year 1647, measures, when put together, over eight feet in length.

exertion was not so much gain as the love of his art—if we might not with good reason hope that he found his reward and forgot his troubles in the pleasure arising from the constant exercise of his art. If we consider the difficulties under which, from first to last, his work was carried on, the vicissitudes and hardships that everywhere attended him, we may well wonder at and respect the spirit and mental elasticity which sustained him throughout, and animated him in his range of subjects, and the freshness of his treatment of those subjects.

Hollar's widow survived him many years, and some time after his death sold to Sir Hans Sloane a large collection of the artist's works. This collection was subsequently acquired by the British Museum, and formed the nucleus of the present magnificent and all but complete collection of Hollar's works there existing. In the Royal Library at Windsor Castle is another very fine and pretty complete collection of Hollars.

The two catalogues* of Hollar's works are the English Catalogue of Vertue, published in 1745, and republished in 1759, with additions; and the German Catalogue of Parthey, published at Berlin in 1853. This latter Catalogue is almost perfect; as to the large number of pieces (2,733) therein described, scarcely a dozen remain to be added; while the pieces wrongly ascribed to Hollar are but three or four, and the errors in description are also remarkably few.

Drawings by this artist are not uncommon; autographs are exceedingly rare. At Colonel Durrant's sale, in June 1856, Lot 242 was thus described :

* In the following catalogue of Hollar's etchings here exhibited, references will be found to both Parthey and Vertue.

'A long and interesting autograph letter, signed by Hollar, and addressed probably to Sir W. Dugdale, asking his advice as to the relief of a friend who had become bail for him at the sessions at Hixes Hall;' and Lot 243, thus described: 'Hollar's receipt for £5, the amount for a plate contributed by Lord Darcy to the "History of St. Paul's"; and a portion of a document directing a payment to Hollar, his Majesty's stenographer.' Also at the Brentano sale at Frankfort, in May 1870, Lot 342 consisted of an impression of (P. 74) 'The Queen of Sheba's Visit to Solomon,' after HOLBEIN. The impression was a trial-proof, and on the back was a letter in German from Hollar to H. van der Borcht, the publisher, on the subject of the print. These are, as far as is known, all the autographs of Hollar that are in existence.





* * * In the references appended to each plate, P. denotes the published Catalogue of Parthey ; V. that of Vertue.
From want of space, it has not always been possible to exhibit the whole of a set of plates ; in such cases, therefore, as in numbers 3, 10, 15, and 29, a selection has been made.

No. 1.—HENRY HOWARD, EARL OF SURREY. P. 1509.
V. Class viii. 27.

After HOLBEIN. The impression here shown is in the first state before any letters, and before the flower-work on the cloak was introduced.

Lent by F. Seymour Haden, Esq.

No. 2.—THOMAS KILLIGREW. P. 487. V. (?)

This satirical print usually passes for Killigrew, but Ames takes it for a satire on Charles II. and his amours. In the famous Townley Collection of Hollars, sold in 1818, was a smaller print of the same subject, without any inscription.

Lent by F. Seymour Haden, Esq.

No. 3.—THE DANCE OF DEATH. P. 232-62. V. i. 12-41.

After HOLBEIN. In the ordinary state, the initials of Holbein and Hollar are found on every plate ; but in this magnificent set, which is in the earliest state, the artists' initials are not yet introduced, except that 'W.H.' occurs in four of the plates, viz. 'The Empress,' 'The Cardinal,' 'The Duke,' and 'The Bride,' numbered by Parthey, respectively, 6, 8, 9, 21.

The plates in the later state are also found without the ornamental borders, which are after DIEPENBECKE.

Lent by F. Seymour Haden, Esq.

No. 4.—LONDON VIEWS. P. 907-10. V. iii. 3-6.

- (1) The Royal Exchange.
- (2) The Tower.
- (3) Piazza in Covent Garden.
- (4) St. Mary Over's, in Southwark.

Proofs before the numbers of these interesting plates. Hollar worked the last plate, and probably the others also, at Antwerp, in 1647.

Lent by F. Seymour Haden, Esq.

No. 5.—LONDON FROM THE TOP OF ARUNDEL HOUSE.
P. 1011. V. iii. 27.

A very fine impression, with large margin. Lent by F. Seymour Haden, Esq.

No. 6.—ALBURY HOUSE, THE WEST PROSPECT OF. P. 954.
V. iii. 69.

This charming plate, which is not dated by the artist, Vertue assigns to the year 1665.
Lent by F. Seymour Haden, Esq.

No. 7.—AMOENISSIMI PROSPECTUS. P. 719-26. V. iii. 112-19.

Fine impressions of a set of views on the Rhine. With the exception of the view of Strasburg, they were worked by Hollar, in London, in 1643-4. From want of space, only four of the eight are here shown.
Lent by F. Seymour Haden, Esq.

No. 8.—JAMES DUKE OF YORK. P. 1424. V. viii. 313.

After TENIERS. This print of the youthful Duke of York, afterwards James II., is one of the rarest, as it is also one of the most beautiful, of Hollar's portraits.

Lent by F. Seymour Haden, Esq.

No. 9.—CHARLES I. P. 1432. V. viii. 50.

In an oval, after VAN DYCK. This impression is in the earliest state, before any address.

Lent by F. Seymour Haden, Esq.

No. 10.—DUTCH SHIPPING. P. 1261-72. V. iv. 1-12.

A selection of three, from a superb set of these interesting plates. The numbers appended, to the right, underneath, are written, not printed, and these impressions are in the earliest state, before any address on the title. With these is exhibited 'The Ship-of-War.'
P. 1280; V. 4, 32 (?).
Lent by F. Seymour Haden, Esq.

No. 11.—THE HANGING HARE. P. 2058. V. xi. 79.

After BOEL. This magnificent impression is in the first state; later on Boel's name was erased, and that of J. le Pouter, the publisher, was introduced.

Lent by F. Seymour Haden, Esq.

No. 12.—PROSPECT OF THE CHOIR OF ST. GEORGE'S CHAPEL, FROM THE EAST. P. 1079. V. ix. 145.

A very scarce proof of this marvellous piece of work. The effect of distance and the precision with which the minute work is executed are beyond all praise. This plate was worked for Ashmole's 'Order of the Garter,' in which book, at p. 147, an ordinary impression of the plate is found.

Lent by F. Seymour Haden, Esq.

No. 13.—ANNA DACRES, COUNTESS OF ARUNDEL. P. 1349. V. viii. 171.

The mother of Hollar's patron, Thomas Earl of Arundel. A print of great rarity, after VORSTERMAN.

Lent by F. Seymour Haden, Esq.

No. 14.—NATHANIEL FIENNES. P. 1469. V. viii. 103.

This anonymous portrait passes for that of Nathaniel Fiennes, second son of Lord Say and Sele, colonel in the army of the Parliament, a great favourite with Cromwell, and one of his keepers of the Great Seal.

Lent by F. Seymour Haden, Esq.

No. 15.—VARIOUS SHELLS. P. 2187-224. V. x. 24-61.

This is the rarest set of plates executed by Hollar, as it is also one of the most beautiful. The selection here exhibited consists of very early impressions, and the plates are uniformly most rich in colour.

Lent by F. Seymour Haden, Esq.

No. 16.—SIR THOMAS CHALONER. P. 1371. V. viii. 312.

After HOLBEIN. This is a very rare plate, in either of the two known states. The first state, here shown, is distinguished by the words 'Poeseas—vero—I.R.I.,' which in the second state are altered into 'Poeseos—vere—IMP.'

This is Sir T. Chaloner the elder, ambassador to Spain in Elizabeth's reign, and author of the 'Right ordering of the English Republic,' as also of sundry poetical works. His son was tutor to Prince Henry, son of James I.

Lent by F. Seymour Haden, Esq.

No. 17.—EDWARD VI. P. 1395. V. viii. 26.

When a child, with a rattle. After HOLBEIN. The picture was exhibited in 1866 at South Kensington, and is now at Burlington House.

Lent by F. Seymour Haden, Esq.

No. 18.—BYRSA LONDINENSIS VULGO—THE ROYAL EXCHANGE OF LONDON. P. 1036. V. iii. 2.

The impression here exhibited is the very rare first state of the plate before the medal with the head of Gresham was introduced, and with the dedication to the Lord Mayor, Wollaston, alone.

Lent by F. Seymour Haden, Esq.

No. 19.—ANTWERP CATHEDRAL. P. 824. V. ix. 5.

The impression of this magnificent plate here shown is in the earliest state, with only one line of inscription under, and before the additional shading on the right. The plate in a later state is found in Leroy, 'Castella Brabantiae,' Amsterdam, 1696.

Lent by F. Seymour Haden, Esq.

No. 20.—CATHARINE INFANTA OF PORTUGAL, WIFE OF CHARLES II. P. 1448. V. viii. 212.

Probably a trial-proof of this very rare portrait. It is before the framework afterwards introduced. An impression in the ordinary state is exhibited No. 91, and should be compared with this.

Lent by F. Seymour Haden, Esq.

No. 21.—CHARLES, BY THE GRACE OF GOD PRINCE OF WALES, DUKE OF CORNWALL.

It seems doubtful whether any part of this important portrait is Hollar's work. It is not described by Parthey or Vertue, but it has been sold in an important sale of portraits as a work of Hollar's. In any case, it is a very fine piece of work and an important portrait of the Hollar period.

Lent by F. Seymour Haden, Esq.

No. 22.—ANN BOLEYN AS ST. BARBARA. P. 176. V. i. 4.

After HOLBEIN, from the Arundel Collection. A magnificent impression.

Lent by F. Seymour Haden, Esq.

No. 23.—HENRY VIII. P. 1414. V. viii. 14.

After HOLBEIN. An ordinary impression of this plate should be seen in order fully to appreciate the beauty of that here exhibited.

Lent by F. Seymour Haden, Esq.

No. 24.—THE FOUR SEASONS. P. 614-7. V. xiii. 4-7.

The four seasons represented in half-length figures of ladies. Judging from the brilliancy of the impressions, these are no doubt proofs before the English verses, which in the ordinary state of the plates are found underneath.

Lent by F. Seymour Haden, Esq.

No. 25.—THE TRUE MANNER OF THE TRIAL AND EXECUTION OF THOMAS EARL OF STRAF-FORD. P. 551-2. V. ii. 33-4.

Of these interesting plates, there are three states : (1) with English inscriptions, (2) with German inscriptions added, (3) with Latin inscriptions added. In this last state the plates occur in J. P. Lotichii *Res Germanicæ* (published at Frankfort by M. Merian in 1650), vol. ii. p. 757.

Such an impression as that here exhibited, with the two plates on one sheet, is of the greatest rarity.

Lent by F. Seymour Haden, Esq.

No. 26.—ENGLISH VIEWS. P. 911-14. V. iii. 11-14.

- (1) London.
- (2) Whitehall, Lambeth.
- (3) Tothill Fields.
- (4) Windsor.

A very fine series of these interesting plates. They are not signed by Hollar, and so the year in which he worked them is not known.

Lent by F. Seymour Haden, Esq.

No. 27.—JOHN MALDER. P. 1463. V. iii. 111.

Bishop of Antwerp. After the portrait by VAN DYCK in the Museum at Antwerp.

Lent by F. Seymour Haden, Esq.

No. 28.—ELIZABETH HARVEY. P. 1412. V. viii. 262.

After VAN DYCK.

Lent by F. Seymour Haden, Esq.

No. 29.—THEATRUM MULIERUM, or AULA VENERIS.
P. 1804-1907. V. vii. 93-195.

A selection from this charming series of costume prints. These impressions, excepting the first title, are in the earliest state, before the German or English inscriptions.

Lent by F. Seymour Haden, Esq.

**No. 30.—ROBERT DEVEREUX, EARL OF ESSEX. P. 1401.
V. viii. 294.**

In the first state, before the plate received Stent's address.

Lent by F. Seymour Haden, Esq.

No. 31.—JOHN PRICE. P. 1534. V. viii. 131.

This anonymous portrait is that of John Price, of whom Hollar executed another portrait, described P. 1485. Price was one of the first theological critics of his time, and a writer in defence of Charles I. He died at Florence about 1676.

Lent by F. Seymour Haden, Esq.

No. 32.—NATHANIEL NYE. P. 1475. V. viii. 138.

A splendid impression, with large margin, of this youthful mathematician. The plate was worked for his 'Treatise on Gunnery.'

Lent by F. Seymour Haden, Esq.

No. 33.—CATHERINE OF ARAGON. P. 1549. V. viii. 19.

After HOLBEIN ; from the Arundel Collection. This anonymous portrait passes for that of Catherine of Aragon.

Lent by F. Seymour Haden, Esq.

No. 34.—MORETT. P. 1470. V. viii. 22.

After HOLBEIN ; from the Arundel Collection. Morett was Henry VIII.'s jeweller.

Lent by F. Seymour Haden, Esq.

No. 35.—LORD DENNY. P. 1387. V. viii. 18.

After HOLBEIN ; from the Arundel Collection. The portrait of Sir Anthony Denny, the only one of Henry VIII.'s attendants who dared, in the king's last illness, to inform him of his danger.

Lent by F. Seymour Haden, Esq.

**No. 36.—ROBERT DEVEREUX, EARL OF ESSEX, ON
HORSEBACK. P. 1400. V. viii. 55.**

The impression here exhibited is the very rare first state of the plate, with only two lines of inscription under, and with the address of John Patridge.

Lent by F. Seymour Haden, Esq.

No. 37.—SIR HENRY GULDEFORD. P. 1409. V. viii. 20.

This portrait of the friend and correspondent of Erasmus is after HOLBEIN. He was Controller of the Household to Henry VIII. The picture was exhibited at South Kensington in 1866. Lent by F. Seymour Haden, Esq.

No. 38.—FRANCIS DE NEVILLE. P. 1473. V. viii. 129.

A very fine impression of this portrait, which was worked for 'The Conversions of F. N., wherein many Secrets of the Romish Clergy are Revealed,' Lond. 4to. 1644. Lent by F. Seymour Haden, Esq.

No. 39.—MARTIN LUTHER. P. 1462. V. viii. 213.

An early impression of the portrait, before the words 'Germaniæ Elias' were erased. Lent by F. Seymour Haden, Esq.

No. 40.—WILLIAM OUGHTRED. P. 1477. V. viii. 133.

A fine impression of Oughtred, the mathematician, Rector of Albury, who died of joy at the Restoration of Charles II. This portrait was worked for his 'Key of the Mathematics,' Lond. 8vo. 1647. Lent by F. Seymour Haden, Esq.

No. 41.—LADIES' HEADS IN CIRCLES. P. 1908-44. V. vii. 33-50; viii. 182-201.

These are costumes of Hollar's time in England and abroad. A selection of fourteen very fine impressions from this interesting set. Lent by the Rev. J. J. Heywood.

No. 42.—THE FOUR SEASONS. P. 606-9. V. xiii. 8-11.

A beautiful set of these charming prints, in which the four seasons are represented by full-length figures of ladies. The backgrounds are very interesting, those of Spring and Autumn being views of Albury; that of Summer St. James's Park, with Whitehall and St. Paul's in the distance; and that of Winter old Cheapside. Lent by S. Addington, Esq.

No. 43.—THE SIX VIEWS OF ALBURY. P. 937-42. V. iii. 61-6.

A very fine set of these charming little views of Albury, the seat of Hollar's patron, the Earl of Arundel. In the second plate may be seen the Earl walking with his family. Lent by R. P. Roupell, Esq.

No. 44.—DR. CHAMBERS. P. 1372. V. viii. 28.

This portrait of Henry VIII.'s physician, after HOLBEIN, is wrongly described by Parthey as being without Hollar's signature. Dr. Chambers was one of the founders of the College of Physicians ; he subsequently took holy orders, and rose to be Warden of Merton College, Oxford, and Dean of the King's Chapel at Westminster. He died in 1549.

Lent by F. Seymour Haden, Esq.

No. 45.—ALATHEA COUNTESS OF ARUNDEL. P. 1354.
V. viii. 7.

After VAN DYCK. This lady was daughter of Gilbert Talbot, Earl of Shrewsbury, and wife of Hollar's patron. A fine impression of this portrait, such as that here shown, is very rare.

Lent by F. Seymour Haden, Esq.

No. 46.—VENUS. P. 271. V. ii. 7.

After ELSHEIMER, from the Arundel Collection. This is a proof before the lettering. Of this charming little plate we have a repetition by Hollar (P. 271 A.) and a reverse by Vorsterman.

Lent by F. Seymour Haden, Esq.

No. 47.—THE GENTLEMAN PAYING HIS RESPECTS TO A
LADY, AND THE LADY WITH THE FRONTLET.
P. 1997-8. V. vii. 197-8.

Lent by F. Seymour Haden, Esq.

No. 48.—RICHARD II., ATTENDED BY HIS PATRON SAINTS,
ADORING THE INFANT CHRIST IN THE
VIRGIN'S ARMS. P. 229. V. viii. 271.

The diptych in this uncut state, before the two compartments were separated, is excessively rare. An interesting account of the original painting at Wilton will be found in Waagen's 'Treasures of Art in Great Britain,' vol. iii. pp. 150-1. It appears to be the work of an early Italian painter, and to have been executed soon after Richard's accession, in 1377, as the king is evidently very young. Lent by the Rev. J. J. Heywood.

No. 49.—(1) MARY COUNTESS OF WARWICK. P. 1729.
V. viii. 309.

(2) ANNA WEBOUTS. P. 1728. V. viii. 271.

Two of Hollar's most charming little portraits, both the work of the same year (1652). Unfortunately there is but little authority for the names given to the portraits.

Lent by the Rev. J. J. Heywood.

No. 50.—HUGH LUPUS, EARL OF CHESTER, SITTING IN
HIS PARLIAMENT. P. 529. V. ii. 210.

A fine impression of this plate, which Hollar worked for King's 'Vale Royal of Chester,' 1656; the plate occurs at p. 120.

Lent by F. Seymour Haden, Esq.

No. 51.—JOHN IV. OF PORTUGAL. P. 550. V. viii. 121.

This plate is very rare. It is in three compartments (1) the portrait of the king, (2) the Murder of Vasconcellus, the Spanish Deputy, (3) the King's Coronation.

Lent by F. Seymour Haden, Esq.

No. 52.—LOVELACE. P. 1692. V. (?)

This rare anonymous portrait has always passed for that of Richard Lovelace. The tragical tale of his loss of his mistress, Lucy Sacheverel, with his other misfortunes, is well known.

Lent by R. P. Roupell, Esq.

No. 53.—ROBERT EARL OF WARWICK. P. 1518. V. viii. 268.

This portrait of the Lord High Admiral of England is in the first state, before the plate received the address of the publisher Stent.

Lent by S. Addington, Esq.

No. 54.—THOMAS A BECKET. P. 1370. V. viii. 125.

From the original by VAN EYCK, formerly in the Arundel Collection. This is one of the rarest of Hollar's pieces.

Lent by S. Addington, Esq.

No. 55.—GEORGE LORD DIGBY. P. 1530. V. viii. 39.

A very rare portrait of the Earl of Bristol, after H. VAN DER BORCHT.

Lent by S. Addington, Esq.

No. 56.—ARTHUR EARL OF DONEGAL. P. 682. V. iii. 438.

This rare little portrait belongs to the Map of Enishowen, in Ireland, which Hollar worked for the Earl. This nobleman was the eldest son of Lord Chichester, and a steady supporter of King Charles in Ireland. Charles, on Ormond's recommendation, made him Earl of Donegal; he lived to see the Restoration, and died in 1675.

Lent by S. Addington, Esq.

No. 57.—MAP OF THE HARBOUR OF NEWCASTLE, NEAR
TINMOUTH BARRE, WITH THE BLOWING UP
OF THE WRECKS OF CAPTAINS VICARS AND
GRAYS SHIPS, IN THE HARBOUR, 1673. P. 1284.
V. iv. 28.

A very fine impression of this scarce and curious plate. Lent by R. P. Roupell, Esq.

No. 58.—THE TOMB OF EDWARD IV. AT WINDSOR.
P. 2282. V. ix. 210.

This plate was worked for Sandford's 'Genealogical History,' and on it Hollar is said to have been engaged at the time of his death.

Lent by A. Morrison, Esq.

No. 59.—THE ISLINGTON VIEWS. P. 915-20. V. iii. 15-20.

This most interesting set of views of London, from the neighbourhood of Islington, was worked by Hollar the year before the Fire.

Lent by R. P. Roupell, Esq.

No. 60.—ARUNDEL CASTLE AND TOWN. P. 955. V. iii. 24.

Very scarce in this state. In the ordinary impressions of the plate the word 'on' is introduced after 'Towne.'

Lent by the Rev. J. J. Heywood.

No. 61.—ONE OF THE ARUNDEL VASES. P. 2633. V. xii. 10.

This beautiful design is after HOLBEIN.

Lent by the Rev. J. J. Heywood.

No. 62.—PROSPECT OF THE CHANCEL OF ST. GEORGE'S
CHAPEL, FROM THE EAST. P. 1084. V. ix. 149.

This plate was worked for Ashmole's 'Order of the Garter,' p. 145. The impression here shown is a proof before any lettering in the tablet at the top.

Lent by A. Morrison, Esq.

No. 63.—THOMAS HOBBS. P. 1417. V. viii. 143.

After CASPAR. This is the first state of the plate, before the words 'Æt. 92, obiit. 1679,' were introduced. With reference to this portrait, Hollar says, in a letter to Aubry, that he had shown it to some of his friends, who pronounced it a very good likeness, but 'Stent has deceived me, and maketh demur to have it of me, so that at this present my labour seemeth to be lost; for it lieth by me.' This seems to have been a piece of Stent's meanness with a view to beat down the price; and we know, judging from the price paid for the 'Greenwich,' that he gave Hollar little enough for his plates.

Lent by R. P. Roupell, Esq.

No. 64.—THE HOLLOW TREE AT HAMPSTEAD. P. 979.
V. iii. 70.

The locality of this tree is somewhat uncertain; on the impression in the British Museum is written with pen 'Langley Park, near Windsor,' and Vertue so describes the plate. But in the Royal Collection at Windsor we find a later state of the plate, with various trifling alterations, printed on a broadside, and on this we read 'London, Printed by E. Cotes for M. S., at the Blue Bible, in Green Arbour, and are to be given or sold on the Hollow Tree at Hampstead.'

Lent by the Rev. J. J. Heywood.

No. 65.—CHARLES II. B. 1440. V. viii. 249.

After VAN HOECKE. A work of the year 1650. Hollar also worked a smaller plate after the same picture.

Lent by R. P. Roupell, Esq.

No. 66.—ANASTASIA STANLEY, LADY DIGBY. P. 1387 A.
V. viii. 261.

This lady, the wife of Sir Kenelm Digby, is generally known as Venetia; but in Hutchin's 'History of Dorset' we find her called Anastatia. Parthey had not seen this rare portrait.

Lent by the Rev. J. J. Heywood.

No. 67.—THE FLEETS OFF DEAL. P. 548. V. iii. 337-8.

A long view of Deal and Sandown Castles, with the Spanish, English, and Dutch fleets in the Downs, in 1640. An account of this little-known historical incident will be found in Lingard, ix. 369.

Lent by R. P. Roupell, Esq.

No. 68.—CHARLES I. AND HENRIETTA MARIA. P. 1433
and 1416. V. viii. 123.

In this early state, before the plate was divided, these portraits are of extreme rarity. They were worked by Hollar in England, in 1641.

Lent by R. P. Roupell, Esq.

No. 69.—THE SEVERALL FORMES HOW KING CHARLES
HIS ARMY ENQUARTERED IN THE FIELDS,
BEING PAST NEWCASTLE, ON THE MARCH
TOWARDS SCOTLAND, A.D. 1639. P. 544. V. iii. 271.

Of this diptych, the one sheet contains a portrait of Charles I. in an oval of palms, with a dedication at top by Thomas Sanford, and the names of the various regiments underneath; the other sheet contains four views of the different dispositions of the royal camp. The portrait was also worked separately (P. 1434), and in that state is not uncommon; but the whole diptych, as here shown, is very rare.

Lent by R. P. Roupell, Esq.

No. 70.—LADY CATHARINE HOWARD. P. 1721. V. viii. 209.

This plate is excessively rare. It would appear that Hollar, after having taken a very few impressions, cut the plate, formed the upper part of the figure into an oval, worked upon it all over, and added a dark background, so producing the plate described by Parthey, 1423. (V. viii. 210.)

This lady was the granddaughter of Thomas Earl of Arundel, and daughter of Henry Baron Mowbray; she married John Digby, eldest son of Sir Kenelm Digby.

Lent by R. P. Roupell, Esq.

No. 71.—THE WINTER HABIT OF AN ENGLISH GENTLE-
WOMAN. P. 1999. V. vii. 108.

This interesting costume print is after VAN DYCK.

Lent by the Rev. J. J. Heywood.

No. 72.—INTERIOR OF ST. GEORGE'S CHAPEL. P. 1081.
V. ix. 199.

This plate appears to have been worked for Ashmole's 'Order of the Garter,' but not used. It is very rare.

Lent by R. P. Roupell, Esq.

No. 73.—SIR THOS. WENTWORTH, EARL OF STRAFFORD.
P. 1508. V. viii. 202.

After VAN DYCK. This plate was worked by Hollar in 1640, the year before the Earl's trial and execution. Parthey describes two different plates, but the differences he notes between them are of the very slightest.

Lent by R. P. Roupell, Esq.

No. 74.—STRASBURG CATHEDRAL. P. 892. V. ix. 7.

This plate was worked by Hollar when residing at Strasburg, in 1630, but published at Antwerp in 1645. Merian, Hollar's teacher, copied it for his 'Topography of Alsace.'

Lent by R. P. Roupell, Esq.

No. 75.—A MAP OF THE CITY OF LONDON AFTER THE FIRE. P. 1003. V. iii. 29.

This plate Hollar worked in 1666, soon after the Fire; the blank space signifies the extent of the fire.

Lent by A. Morrison, Esq.

No. 76.—LAUD FIRING A CANNON. P. 482. V. ii. 205.

This print seems to refer to the 'Canons and Institutions Ecclesiastical,' which Laud passed through Convocation in May 1640. These, in December of the same year, the House of Commons declared to be illegal, and resolved that the clergy had no power to make canons to bind either clergy or laity. The figures on the right are thought to be Wren of Ely, Morton of Durham, and Williams of York. Those on the left are said by Grainger to be Prynne, Bastwick, and Burton, but this seems very doubtful. The word 'oath,' over the ball, refers to the oath framed by Laud, and known as the 'etcetera oath.' In the Royal Collection at Windsor is an impression of this plate, with a superscription of two lines, thus—'This Canon's sealed, well forged, not made of lead, Give fire; O noe, 'twill breake and strike us dead.' And, again, with nine lines under—'That I. A. B. doe sweare—So help me God in Jesus Christ.' The impression of the print here exhibited is in the earliest state.

Lent by the Rev. J. J. Heywood.

No. 77.—WILLIAM LAUD, ARCHBISHOP OF CANTERBURY.

(1) P. 1304. V. viii. 82. A fine impression of this scarce little portrait.

(2) P. 1453. V. viii. 140. Before the name of Van Dyck, as painter, was introduced. In the British Museum is a still earlier state, with the name spelt 'Loud.'

Lent by the Rev. J. J. Heywood.

No. 78.—(1) THE LADY PLAYING ON THE SPINET. P. 594. V. vi. 5.

An early impression of this charming little etching, before the number 24 in the top right corner.

(2) THE LADY WITH A MUFF, CALLED LADY CATHARINE HOWARD. P. 1712. V. viii. 276.

(3) THE LACEMAKER. P. 595. V. vi. 4.

Lent by the Rev. J. J. Heywood.

No. 79.—WENCESLAUS HOLLAR.

(1) and (2) are from the 'Reisbüchlein,' a set of small plates worked by Hollar at Cologne, in 1635-6. These two (P. 1649 and 1669) seem to be portraits of the artist himself.

(3) and (4) are proofs, (a) and (b), of P 1420, V. viii. 1, both before the name, and with variations in the coat of arms.
Lent by the Rev. J. J. Heywood.

No. 80.—THE NORTH AND SOUTH VIEWS OF ARUNDEL HOUSE. P. 1034. V. iii. 67-8.

After ADAM A. BIERLING. Very fine clear impressions of these interesting plates.
Lent by the Rev. J. J. Heywood.

No. 81.—THE FOUR SEASONS. P. 622-5. V. xiii. 23-7.

Four views in Strasburg, the Shooting-ground, the Bathing-place, the Wine Market, and the Parade. These impressions are in the first state, with the address of Jac. van der Heyden. They are, probably, early works of Hollar's, produced when he lived at Strasburg.
Lent by the Rev. J. J. Heywood.

No. 82.—(1) ALATHEA TALBOT, COUNTESS OF ARUNDEL, AND HER DAUGHTER-IN-LAW, LADY MOWBRAY, small ovals, on the same plate. P. 1725, 6. V. vii. 311-2.

(2) THOMAS HOWARD, EARL OF ARUNDEL, AND HIS SON, HENRY BARON MOWBRAY, small ovals, on the same plate. P. 1350, 1471. V. viii. 59.

Lent by the Rev. J. J. Heywood.

No. 83.—THOMAS HOWARD, EARL OF ARUNDEL. P. 1351. V. viii. 255.

After VAN DYCK. A bust of Hollar's patron in armour. This is the earliest state of the plate, before it received the address of any publisher.

Lent by the Rev. J. J. Heywood.

No. 84.—A SATIRE UPON CHEMICAL MEDICINES, or
ALLEGORY ON THE DEATH OF JAMES I.
P. 468. V. ii. 39.

Of the three compartments the larger refers to the death of James I. and to the opinion current at the time that he was poisoned by the Duke of Buckingham, with the assistance of one Dr. Lamb, a chemist of the day. The figure on the bed is the king; that on the left, holding a bottle, is Lamb; Buckingham peeps out on the right, saying, 'Thanks to the Chymist.' Beyond the Duke stands a priest, saying, 'Sumus fumus,' and to the right again sits a mourning female figure.

The other two compartments were produced later, in 1672, and used with the larger plate for a broadside satirising the pretensions of empirics.

Lent by the Rev. J. J. Heywood.

No. 85.—THE LARGE SACRAMENTAL CUP. P. 2643. V. xii. 1.

This beautiful design is after a drawing by ANDREA MANTEGNA, formerly in the Arundel Collection, now in the possession of Mr. Holford. A very fine impression, with good margin.

Lent by the Rev. J. J. Heywood.

No. 86.—THE LONG VIEW OF GREENWICH. P. 977. V. iii. 21.

Of this plate there are four different states. (1) The state here exhibited, with a dedication by Hollar to the Queen, Henrietta Maria; the only other impression known of this state of the plate is in the British Museum. (2) With the dedication erased, and the tablet left blank. (3) With Latin verses introduced in the tablet. (4) With English verses following the Latin. In this state the sky is clear, while in the first three states it is clouded on the right. We are told that Hollar worked this plate for the publisher Stent for thirty shillings! Very probably Stent, finding that from the Queen's unpopularity the dedication interfered with the sale of the plate, induced Hollar to erase it, and to substitute the verses in its place.

Lent by the Rev. J. J. Heywood.

No. 87.—THE THREE CONVERSATION PIECES. P. 591-3.
V. vii. 252-4.

Very rare and curious.

Lent by the Rev. J. J. Heywood.

No. 88.—WENCESLAUS HOLLAR. P. 1419. V. viii. 2.

At an open window, through which we have a view of Antwerp. He holds his plate of St. Catherine, after RAPHAEL. Proof and print of this portrait, after MEYSENS. The print has underneath what seems to be Hollar's own account of himself.

Lent by the Rev. J. J. Heywood.

No. 89.—LADY ELIZABETH SHERLEY. P. 1503. V. viii. 354.

After VAN DYCK. This impression is a proof before the name. The plate is very rare in any state. In the British Museum may be seen two unfinished proofs, and also a print with the lady's name, and Stent's address. The lady was a Circassian, and wife of Sir Robert Sherley, the famous adventurer of James I.'s time.

Lent by the Rev. J. J. Heywood.

No. 90.—THE FOUR SEASONS. P. 610-13. V. xiii. 20-23.

Figures of ladies, three-quarter length, with views of London and Albury.

Lent by A. Morrison, Esq.

No. 91.—CATHARINE INFANTA OF PORTUGAL, WIFE OF CHARLES II. P. 1448. V. viii. 212.

This very rare portrait is taken from the picture presented to Charles by Don Francisco de Mello, the Portuguese Ambassador. See No. 20.

Lent by S. Addington, Esq.

No. 92.—(1) A WOMAN IN A PENITENTIAL POSTURE.

Such is the description given by Vertue, i. 67. This little plate has escaped Parthey's notice.

(2) AN ECCE HOMO IN A SMALL SQUARE.

So described by Vertue, i. 66, and his description is copied by Parthey, 104.

(3) THE VIRGIN, SEATED, EMBRACING THE INFANT JESUS. P. 132 A. V. i. 68.

This plate, dated 1626, is the earliest in which Hollar's signature appears at full length. It is after DÜRER, Bartsch 35. Parthey appears never to have seen either of these three little plates; they are wanting in our two great English collections—at Windsor Castle and the British Museum.

(4) THE VIRGIN SUCKLING THE INFANT JESUS. P. 132. V. i. 74.

Reverse, after DÜRER, B. 34. The cypher which appears on (1), (2), and (4) is taken by Vertue to express 'Wenceslaus Hollar, Pragensis, Excudit.' The artist, at the time he executed these plates, was about 18 years of age; and we have no doubt in them some of his very earliest essays with the needle.

Lent by the Rev. J. J. Heywood.

No. 93.—ANNA MARIA OF AUSTRIA. P. 1344. V. viii. 105.

The second wife of Philip IV. of Spain.

Lent by the Rev. J. J. Heywood.

No. 94.—WENCESLAUS HOLLAR.

Portrait of the artist, by his pupil, R. Gaywood.

Lent by R. P. Roupell, Esq.

No. 95.—VIEW OF RICHMOND PALACE. P. 1058. V. iii. 23.

A fine impression, with large margin, of this very interesting print. In front is a group of nine persons, of whom the two boys, who alone are covered, would seem to be the young princes Charles and James. The plate was worked in 1638.

Lent by A. Morrison, Esq.

No. 96.—YOUTH PLAYING A MANDOLIN.

This very rare and exquisite etching has escaped Parthey's notice, but is in Vertue's Catalogue, class viii. 305. The player sits by an open window, through which is a view of a tower and some shipping. This is perhaps the most delicate and elegant of all Hollar's etchings, and so scarce is it that only one other impression is known—that in the British Museum.

Lent by A. Morrison, Esq.

No. 97.—HANS VON ZÜRCH. P. 1411. V. viii. 35.

After HOLBEIN; from the Arundel Collection; with a dedication from Van der Borcht to M. Merian, Hollar's instructor.

Lent by the Rev. J. J. Heywood.

No. 98.—JAMES STEWART, DUKE OF LENOX; and JAMES MARQUIS OF HAMILTON. P. 1305, 1296. V. viii. 89, 86.

Rare early state of these portraits, before the plate was divided.

Lent by S. Addington, Esq.

No. 99.—THE SET OF MUFFS. P. 1945-52. V. xiii. 12-19.

This is one of the most beautiful of Hollar's works. The fine set here exhibited includes both states of P. 1947, which plate was, after a time, cut at top.

Lent by A. Morrison, Esq.

No. 100.—THE LONG LONDON VIEWS. P. 1037-40. V. iii.
7-10.

- (1) The Parliament House, the Hall and Abbey.
- (2) Lambeth House.
- (3) Whitehall.
- (4) Westminster Hall.

These plates were worked by Hollar, at Antwerp, in 1647; the plates were subsequently reduced in breadth, but those here exhibited are fine impressions from the uncut plates.
Lent by A. Morrison, Esq.

No. 101.—KEMPTHORNE'S ENGAGEMENT IN THE 'MARY
ROSE,' WITH SEVEN ALGIER MEN-OF-WAR.
P. 1247. V. iv. 29.

Of this engagement Hollar was an eye-witness, on his return from his visit to Tangier. The skill and bravery of Captain Kempthorne saved him from capture. The plate is found at p. 218 of Ogilby's 'Africa.'
Lent by A. Morrison, Esq.

No. 102.—THE ACADEMY OF PLEASURE. Undescribed in
Parthey's Catalogue. V. xiv. 16.

The portrait of the man in the high-crowned hat is not Hollar's work, but probably Loggan's.
Lent by S. Addington, Esq.

No. 103.—MARGARET LEMON. P. 1456. V. viii. 259.

After VAN DYCK. The painter's mistress. Lent by the Rev. J. J. Heywood.

No. 104.—NEGRO HEADS. P. 2003-5, 2007. V. viii. 327, 324-6.

Lent by A. Morrison, Esq.

No. 105.—TRIAL OF ARCHBISHOP LAUD. P. 555. V. ii. 31.

This plate was worked for Prynne's 'Breviate of the Life of William Laud,' published at London in 1644. The impression here exhibited is a proof before Hollar's signature and before the letters of reference.
Lent by R. P. Roupell, Esq.

No. 106.—MADAME KILLEGARY. P. 1449. V. viii. 258.

After VAN DYCK. It is quite uncertain who this lady was.

Lent by the Rev. J. J. Heywood.

No. 107.—THE VIRGIN AND CHILD ADORED BY ST. DOMINIC AND ST. CATHERINE OF SIENA.

This plate is very rare and quite undescribed. It decorates a large painted sheet, which may be seen in the British Museum, and is headed thus: 'Indulgences and Privileges granted to the Sodality of our most Sovereign and Immaculate Lady of the Rosarie.'

Lent by the Rev. J. J. Heywood.

No. 108.—ALGERNON PERCY, EARL OF NORTHUMBERLAND. P. 1474. V. viii. 290.

A very rare equestrian portrait of the Earl, who was Lord High Admiral in 1637, superseded by Warwick in 1642, died in 1668.

The face of this portrait was subsequently several times altered, and the plate did duty for Oliver Cromwell, General Fairfax, and James Duke of York.

Lent by R. P. Roupell, Esq.

No. 109.—THE PROSPECT OF KINGS LYN FROM THE WEST. P. 987. Undescribed by Vertue.

This is one of the rarest of Hollar's works, done, perhaps, for some book which was never published.

Lent by the Rev. J. J. Heywood.

No. 110.—THE ENGLISH ROYAL NAVY, UNDER THE COMMAND OF HIS H. PRINCE RUPERT AND THE DUKE OF ALBEMARLE, RIDING BEFORE THE VLY, AT THE BURNING OF ABOVE 150 DUTCH VESSELS, AND THE TOWN OF SKELLING, Aug. 9 and 10, 1666. P. 1246. V. iv. 25.

This piece is rare.

Lent by the Rev. J. J. Heywood.

No. 111.—THE RUINS OF PERSEPOLIS. P. 1140. V. iii. 269.

This fine plate appears to have been worked for some book that was never published. It is dated 1663.

Lent by the Rev. J. J. Heywood.

No. 112.—BUTTERFLIES AND INSECTS. P. 2176–83. V. x.
16–23.

In this set of 8 plates we have pretty nearly the same creatures represented as in the set of 12 smaller plates which Hollar executed at Antwerp in 1646, but for some reason, while the set of smaller plates is very common, this set is very rare.

Lent by the Rev. J. J. Heywood.

No. 113.—(1) SIR THOMAS FAIRFAX. P. 1402 A. V. viii. 57.

The first state of the plate before any address, wrongly described by Parthey as a copy.

(2) MILTON WHEN A YOUNG MAN. P. 1679
V. viii. 124.

One of Hollar's earliest works in England. Most rare.

(3) WILLIAM LILLY, THE ASTROLOGER. P. 1459.
V. viii. 214.

A very rare little portrait.

(4) VAN DYCK WITH THE SUNFLOWER. P. 1393.
V. viii. 150.

After VAN DYCK : Dedicated to John Evelyn.

(5) HENRY COLTHURST. P. 1698. V. viii. 291.

Proof before the name.

(6) MAJOR WILDMAN, WITH VIEW OF LONDON
AND ST. PAUL'S IN THE DISTANCE. P. 1697.
V. viii. 275.

Wildman was a man of considerable ability, much employed by Cromwell on secret service. See Clarendon, 'History of Rebellion,' Book 14.

Lent by the Rev. J. J. Heywood.

No. 114.—SMALL EQUESTRIAN PORTRAITS.

(1) FREDERIC HENRY PRINCE OF ORANGE.

(2) COUNT PAPPENHEIM.

(3) GONZALO FERNANDEZ DE CORDOVA.

(4) JOHN PRINCE OF ORANGE.

P. 1332–4 and 6. Entitled by Vertue, viii. 286–9, 'The Grand Capriol.'

Lent by the Rev. J. J. Heywood.

No. 115.—VIEWS IN GERMANY. P. 751-62. V. iii. 144-55.

An interesting set of views in the neighbourhood of Strasburg, Augsburg, and Stutgard, worked by Hollar in England in 1663-5, from sketches taken when he resided at Strasburg in 1629-30.

Lent by the Rev. J. J. Heywood.

No. 116.—LONG VIEW OF DEUTZ. P. 859. Vertue does not describe this plate.

To complete the set of plates described by Parthey, there should be a long view of Cologne, also on four plates, over the view of Deutz. This portion of the whole is exhibited as being a very fine impression of an important work of Hollar's in this class.

Lent by the Rev. J. J. Heywood.

No. 117.—ARMENTIERES. P. 559. V. iii. 389.

View and plan of the city, besieged and taken by the Archduke Leopold in 1647. A perfect impression of this fine and rare set of plates, executed by Hollar in 1648.

Lent by the Rev. J. J. Heywood.

No. 118.—CHARLES II. P. 1442. V. iii. 254.

After VAN DYCK. Portrait of Charles when young, with a view of St. James's Park and Whitehall in the background. There are four different states of this plate, which is noteworthy as being the only * one of Hollar's plates which bears his own name as publisher — 'W. Hollar, fecit et exc.' But even this plate, we find, soon passed out of his hands, as the third state bears the name of Meyssens, the Antwerp publisher. The impression here shown is in the first state, and is distinguished by the freshness of the work, and the absence of the word 'prius' found in all the later states between 'sic' and 'depictam.'

Lent by the Rev. J. J. Heywood.

No. 119.—FRONTISPIECES TO

- (1) 'Clidamas; or, the Sicilian Tale.' P. 2655. V. xviii. 35.
- (2) Fuller's Sermons. P. 2664. V. xviii. 21.
- (3) Dugdale's 'Monasticon.' P. 2660. V. xiv. 9.
- (4) 'Bibliotheca Regia.' P. 2650. V. (?) King Charles I. steers the vessel.

* Unless indeed we suppose that the rare little pieces described in No. 92 were really published by Hollar.

- (5) 'The Triumph and Unity of Truth.' P. 605. V. ii. 230.
- (6) 'Viridarium' of F. de Mendoc̃a. P. 2680. V. xiv. 23.
- (7) Dolben's 'Thanksgiving Sermon for a Victory at Sea, preached before the King August 14, 1666.' Undescribed.
- (8) Marquis of Winchester's 'Translation of the Holy History'; P. 1277. V. iv. 40.
- (9) Carleton's 'Philosophia.' P. 2651. V. xiv. 2.

Lent by the Rev. J. J. Heywood.

No. 120.—HEADS OF LADIES.

- (1) COUNTESS OF SUFFOLK. P. 1727. V. viii. 217.

This is, perhaps, Susannah Countess of Suffolk, daughter of Lord Holland, who died in 1649.

- (2) COUNTESS OF KENT. P. 1539. V. viii. 274.

After FERDINAND the younger. This lady was the sister of Alatheia Countess of Arundel. She died in 1651.

- (3) MARY QUEEN OF SCOTS. P. 1705. V. viii. 223.

- (4) ELIZABETH DUCHESS OF RICHMOND AND LENOX. P. 1704. V. viii. 175.

After VAN DYCK. She was daughter of the first Duke of Buckingham.

- (5) MARIE DE MEDICIS. P. 1709. V. viii. 179.

- (6) THE WIFE OF ALEXANDER ROELANS. P. 1730. V. viii. 270.

This portrait is sometimes taken for that of Mary Beaumont, mother of the first Duke of Buckingham.
Lent by the Rev. J. J. Heywood.

No. 121.—ANN OF CLEVES. P. 1343. V. viii. 27.

After HOLBEIN; from the Arundel Collection. Lent by the Rev. J. J. Heywood.

No. 122.—(1) JAMES STANIER, MERCHANT OF LONDON.

After GARRET. He was also a writer, and translated Ovid's 'Epistles.'

(2) SIR SAMUEL MORLAND. P. 1531. V. viii. 80.

After GONZALES COQUES. The well-known mechanic, and author of the 'History of the Evangelical Churches of Piedmont'; employed by Cromwell, but pardoned by Charles II. and created a baronet.

(3) JOHN THOMPSON. P. 1510. V. viii. 216.

After Gowv.

(4) THE MERCHANT. P. 1694. V. viii. 144.

According to the Townley Catalogue, a portrait of Stanier.

(5) MARK GARRARD, THE PAINTER. P. 1407.
V. viii. 45.

After Himself.

(6) JOHN BANFI-HUNIADES. P. 1358. V. viii. 137.

After Gowv. A fine specimen of Hollar's miniature work. He was a noted alchymist, and a great friend of Elias Ashmole; a Hungarian by birth, and a professor in Gresham College.
Lent by the Rev. J. J. Heywood.

No. 123.—PORTRAITS IN OVALS. P. 1288—1326. V. viii. 49,
59—78.

Sixteen portraits from this interesting set, our most authentic, and in some cases only pictorial record of many of the great men of Hollar's time. A writer of this century, certainly no blind admirer of Hollar, calls him a most faithful delineator of whatever was placed before him; and we have without doubt handed down to us in this set of small portraits, the very looks and characters of the men, with many of whom Hollar was brought into very close and intimate relations. We have here, among others, a portrait of the Marquis of Winchester, in whose famous defence of Basing House Hollar took part.

Lent by the Rev. J. J. Heywood.

No. 124.—MAP OF ENGLAND, SURROUNDED BY MINIA-
TURE PORTRAITS OF THE KINGS. P. 651. V. iii.
424.

Of this map there are two states; the first state, here shown, is rare; in the second state the vacant circle is filled up with the head of Charles II.

Lent by the Rev. J. J. Heywood.

No. 125.—THE VINE. P. 491. V. xiv. 35.

An allegory on the fruit of the Vine, its use and abuse, with warnings against intemperance. This impression is signed by Hollar; the plate is more usually found without his signature.

Lent by the Rev. J. J. Heywood.

No. 126.—THE PROSPECT OF THE INSIDE OF ST. GEORGE'S HALL. P. 581. V. ii. 48.

This plate was worked for Ashmole's 'Order of the Garter,' p. 593. It represents the sovereign, Charles II., and the Knights of the Garter at Dinner, with their attendants. The impression here shown is a proof before the tablet at top, and before the reference numbers.

Lent by the Rev. J. J. Heywood.

No. 127.—THE EXECUTION OF SOME AOOTE REBELS AT LINTZ IN 1636.

This drawing appears to have been made by Hollar after he entered the service of the Earl of Arundel. The Earl, in 1636, on his mission to the Emperor at Vienna, sojourned in various German towns, and amongst others at Lintz, on the Danube. This drawing was in Dr. Wellesley's collection, one of whose family made a rough etching from it.

Lent by the Rev. J. J. Heywood.

No. 128.—THE MONASTERY OF GROENENDAEL. P. 849. V. iii. 171.

This charming plate of the cloister of the Green Valley, near Brussels, is a good specimen of Hollar's finest work, and proves him a master in the etcher's art.

Lent by the Rev. J. J. Heywood.

No. 129.—THE SAVOY. P. 1229. V. iii. 264.

This little print is very rare.

Lent by the Rev. J. J. Heywood.

No. 130.—MERCURY AND HERSE. P. 268. V. ii. 3.

This charming little print is after ELSHEIMER. Lent by the Rev. J. J. Heywood.

No. 131.—A SOLEMN LEAGUE AND COVENANT FOR REFORMATION AND DEFENCE OF RELIGION.
P. 469-76. V. i. 190, and ii. 209.

This interesting sheet is of excessive rarity. The 8 compartments are sometimes found separate, as at Windsor. The only other known impression of the undivided plate is in the British Museum.
Lent by S. Addington, Esq.

No. 132.—THE SOUTH-EAST CORNER OF TANGIER. P. 1188.
V. iii. 73.

The impression here shown is a proof before the reference numbers and explanations.
Lent by the Rev. J. J. Heywood

No. 133.—THE FIRST SIX LETTERS OF THE ALPHABET
ADORNED WITH FIGURES OF DEATH'S DANCE.
P. 266. V. i. 44.

Lent by the Rev. J. J. Heywood.

No. 134.—LUCASTA. P. 1532. V. viii. 79.

This charming and rare little portrait, after COOPER, has always passed for that of Lucy Sacheverel, the beloved of Lovelace.
Lent by S. Addington, Esq.

No. 135.—VARIOUS SMALL VIEWS.

(1) JERLBACH. P. 1235. V. iii. 231.

In two states. The plate having failed to the right, by the church, was cut. The state described by Parthey is the cut plate; the impression here shown of the uncut plate is probably unique.

(2) WAGENINGHEN. P. 898. V. iii. 243.

(3) RHENEN. P. 778. V. iii. 236.

(4) SEBINS. P. 779. V. iii. 237.

(5) PONS PRAGENSIS. P. 748. V. iii. 141.

(6) VILLAGE BY A RIVER, AFTER PETERS. P. 741.
V. iii, 134.

(7) CALES. P. 936. V. iii. 59.

Lent by the Rev. J. J. Heywood.

No. 136.—QUI ANTEA NON CAVET, POST DOLEBIT. P. 2673.
V. xiv. 11.

This plate appears to be the title of some book ; in the Townley Catalogue it is called the title to the 'Academy of Love.' It is explained as referring to Prince Charles smitten by the charms of Henrietta Maria, when he saw her in 1623 on his way through Paris to Madrid.

Lent by the Rev. J. J. Heywood.



Illustration by W. B. Blake
Composed of the same

4

Burlington Fine Arts Club

EXHIBITION

OF

THE WORKS

OF

WILLIAM BLAKE

BORN 1757 : DIED 1827



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

1876

*The Introduction written by W. A. Scott
Catalogue arranged by Hamilton Scott & Co.*

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INTRODUCTORY REMARKS.

WRITING these few preliminary pages to this Catalogue of Works by WILLIAM BLAKE, is a task of some little difficulty. All the former collections brought together in these rooms have consisted of works recommended to the connoisseur by certain pleasing qualities, regarding which there was little debate. Whether the locality represented was in Wales or in Cumberland, and whether it was painted in this year or in that, were the simple questions involved in describing the productions. But the name of BLAKE suggests other themes, and warns us that we must endeavour to do what is not very easily done at an hour's notice—to enter the sphere of thought of one of the most anomalous as well as potential natures that have ever appeared in English Arts or Letters. Either to understand or enjoy BLAKE's works we must, somehow or other, divest ourselves of several fixed ideas and preconceptions; we must utterly leave the sentimentality about landscape and the Japanese mania—the two leading characteristics of our day—and we must recognise, as the central truth in Art, the fact that the human body is the standard of beauty and power, and that beside the body and the soul within it and operating through it, there ought to be nothing of very great interest in this world. But further than this, as the Elohim said, 'Let Us make man in Our image,' so the beauty and power of

the human form is representative and typical of the perfect. It has been said :

‘No more
Need Painting look back to its early names—
Memmi, Angelico, and Perugin,
Or others of the fresher morning prime
Of Italy : but let it rebaptise
In the font hollowed out by holier BLAKE
Most supersensuous of the sons of Art.’

And it is this supersensuous character that we must first introduce to the visitor. So few of BLAKE's works have been publicly exhibited that he may require to be warned against expecting representations of ordinary things, or, indeed, of things, facts, or natural appearances at all. The few pictures from the hand of our artist already seen, have indeed been among the most difficult to decipher, such as ‘The Spiritual Form of William Pitt,’ exhibited at Burlington House (Old Masters, 1871); and it is necessary also to say that difficulty in the understanding of BLAKE is confined to a very few of his productions. On the contrary, they are clear and explicit; only Spiritualities were to him Realities,—the only realities, as some metaphysicians have asserted them to be, only with a philosophical difference. The language of Art, he tells us, should speak from the imagination alone. He believed in, and acted from, intuitions and visions such as no artist ever before in any age asserted he saw or attempted to embody. He is therefore entirely unique as an artist, but in only a very few cases is he insoluble, or even difficult to understand. As a writer he is, on the other hand, but half articulate, partly from the misuse of terms in his prose writings. Let us, however, listen to what he tells us regarding his motives in designing and painting. He says :

‘Natural objects always did and do weaken, deaden, and obliterate imagination in me.’ ‘The man who asserts that there is no softness, and that everything is definite and determinate, has not been told this by practice, but by inspiration and vision, because vision is determinate and perfect, and he copies *that* without fatigue. Everything *seen* is definite and determinate. Softness is produced by comparative strength and weakness. I say these principles would never be found out by the study of Nature without con- or in-nate science.’

Here the reader will observe BLAKE does not mean by the word 'seen' that the object is visible to the eye, but that it is apparent to the mental vision, by interior light. Again :

'I have now discovered that without Nature before the painter's eye he can never produce anything in the walks of natural painting. Historical (poetical?) is one thing and portrait is another, as distinct as any two arts can be. Happy would the man be who could unite them! If you have not Nature before you for every touch, you cannot paint portrait; and if you have Nature before you at all, you cannot paint history. Nature and fancy are two things, and can never be joined; neither ought anyone to attempt it, for it is idolatry, and destroys the soul.'
'I assert for myself that I do not behold the outward creation, and that to me it is hindrance and not action. "What!" it will be questioned, "when the sun rises, do you not see a disc of fire, somewhat like a guinea?" Oh, no, no! I see an innumerable company of the heavenly host, crying, "Holy, holy, holy is the Lord God Almighty." I question not my corporal eye any more than I would question a window concerning a sight. I look through it, and not with it.'

An intellect so cut off from the rest of his generation, so raised above it by an endowment which defeated itself, so to say,—because Painting as an art is, after all, only the art of imitating the superficies of bodies, and through them expressing the differentiated life,—could have but small response. It is true, BLAKE painted the 'Canterbury Pilgrims' from Chaucer, and he tried to paint portraits, but these attempts at individual realities I put aside as of very secondary importance in considering the man and his place in Art. His life was consequently a life of hardship :

'My hands are labored day and night,
And rest comes never in my sight;
My wife has no indulgence given,
Except what comes to her from Heaven;
We eat little, we drink less,
The earth breeds not our happiness.'

Nor was his poverty mitigated in his old age, as it is to any artist who carries no mental weight, real or imaginary, but who can tint up a bunch of grapes, or stipple perfectly even a 'Stone from Mont Blanc.' Now-a-days,

when the destiny of painting is the embellishment of the dining-room, the higher the painter aspires the worse may be his reward, till the supersensuous artist oversteps starvation; and it was only his engravings that enabled BLAKE to live.

Poverty he did not mind; but, unknown to himself, the ligature of narrow means was against him. He lived, not in Judea and in the old times as the prophets did, where few clothes, and when fewer books were necessary, but in London, where the artist, as well as the man of science, needs a multitude of appliances, and in our day, when the *vates* may be considered extinct. 'I want nothing; I am quite happy,' he said when sympathised with; but we feel, in nearly every word he wrote, that he wanted many things; and, not being divine, but merely human, a naked Adam after the fall, though contemptuous of riches, he was greedy of fame, intellectually ambitious, impelled by 'the last infirmity of noble minds,' he asserted his own powers and excellences in a simple-minded way, very far from ordinary egotism, because such expressions had no ulterior object, his desire was, in his point of view, simply an act of justice. As he asserts, in his invective against chiaroscuro, 'I say again, O Artist, you may disbelieve all this, but it shall be at your peril.'

This deeply-seated determination to ignore the imitative charm of the painter's art was a remarkable characteristic, seeing there was so little of it in the practice of the day, until Wilkie made his appearance; but this increased upon him till the end of his life, when a purely scientific drawing, and a very simple tinting in water colours, sufficed to him. Moreover, it had nothing to do with the appreciation of *colour* as an element of Art: his colour in smaller matters, decorations on the pages of his poems, and so forth, is charming in the extreme, showing the finest sense and taste, and sometimes a subtilty in connection with darkness that is truly seductive, always, however, subordinate to the motive or intention of the design. His hatred of chiaroscuro was also a matter of principle; obscurity was to him a characteristic of Hell, and was not to be admitted except to express an infernal sentiment; the luminous white limbs coming out against a background nearly black, as in many Milanese and Bolognese works, made him violently angry. He called the painters demons and their art a machine, and cer-

tainly, if we remember the 'Holy Families,' or joyous pagan Mythologies, intensified by backgrounds of darkness, we must admit that the convention is a purely technical one, and that it limits the work to the appreciation of the initiated. Of BLAKE's really immense power in chiaroscuro, I may point to the pictures, No. 182 and 211 ('Satan calling up his Legions'); also to the 'Spiritual Forms' of Pitt and Napoleon, and other works here exhibited.

Another subject it seems necessary to touch upon here is the *style* of BLAKE. We scarcely know how much or how little he was acquainted with the works of Michael Angelo, on whose grandeur of line he bases his style. The astonishing insight and poetic force of his pure inventions, as shown, for instance, in 'The Soul hovering over the Body' taking reluctant leave; in the 'Genius looking at the Spirit visiting the Grave,' in 'The Reunion of the Soul and Body'—all illustrations to Blair's 'Grave,' or in the supernatural Birth of the Divine Child born to the Virgin Mary; in the small picture in our Exhibition (No. 89), are beyond all question, and beyond all praise, exciting wonder that fails to find words through which fully to express itself. His originality is unmistakable; these inventions, and many others, are like revelations. The present writer was taught, when a child, to look upon these pictures in 'The Grave' as disclosing realities very likely to be experienced in the world to come, and he is not sorry now that he cannot view them merely as poetical fancies. This early admiration, it is true, may disqualify him from holding the balance even and weighing their merits dispassionately; but it may be safely affirmed that BLAKE's style of drawing and simplicity of light and shade, the extreme vitality—violence even—of his action, in positions often repeated, is the proper and, indeed, the only possible expression of the wonderful ideas conveyed. Fuseli said BLAKE was good to steal from, and that very highly educated artist is credited with having resorted to his friend's repertory with felonious intentions. But on examining Fuseli's earlier productions we must absolve him—at least as far as his style of drawing figures in violent action is concerned. He had visited Rome and lived there for eight years, only returning to London in 1780; but his peculiarities were nearly always the same, only degenerating into a stereotyped mannerism in his later period, fostered by his constant recurrence to the

'Paradise Lost' as the source of his inspiration.* The resemblance between BLAKE and Fuseli, which is unmistakable, cannot be considered as imitation on one side or on the other; at the same time, we must remember Blake's knowledge of Michael Angelo could only have reached him at secondhand.

But, in truth, BLAKE's originality, entire and like inspiration as it is, being the result of his interior lights, is to be found only in his thoughts and inventions. We may observe that, up to 1787, which may be considered the time of true commencement in his career, at which he published the 'Songs of Innocence,' and a few years later, 'The Songs of Experience,' his productions in Art were of a quite different character, more resembling Hamilton, and even with a touch of Angelica Kauffmann in the pose of figure. We refer to the 'Penitence of Jane Shore,' 'Edward and Q. Eleanor,' and, we may presume, 'The Death of Earl Godwin,' and others in the present Collection belonging to Lord Coleridge. There is, indeed, the small engraving (No. 281), with an inscription upon it, the absurdity of which requires explanation, marked with the date 1773, when the artist was an apprentice to Basire, the engraver, and only sixteen. Beneath this print is inscribed: 'Engraved from an old Italian drawing by William Blake, 1773;' but below the singular descriptive title we find, 'Michael Angelo, pinx.' The drawing of this engraved figure resembles that of Michael Angelo, but I am inclined to believe it belongs to a period long subsequent to its date. His earliest dated subject of an ideal kind is 'War unchained by an Angel,' done in 1784.

But it is not his manner of expressing the action and passion of the human body that we admire, for its own sake, in BLAKE. It is not his artistic style that gives him the pre-eminence we acknowledge; it is his intuitive faculty of making the body express the intellect. In every work from his hand the moral is subservient to the intellectual, and it is the realisation of mental power in bodily form that distinguishes the slightest sketch he made. It is true, in speaking of his painting, he does not seem

* It is to be regretted that the pictures lately shown in the Exhibition of Old Masters, &c. by the Royal Academy were so damaging to his fame. No doubt Fuseli, like Turner, owed much to the engravers; but there exist many able and poetical pictures by him, a number of those from Milton, fairy pictures from 'Midsummer Night's Dream,' inventions such as 'The Nightmare,' &c.

aware of this; but I must confess I look upon his constantly-recurring assertion that his execution is as excellent as his design, to have been prompted by a latent sense that it was not so. 'Execution is the chariot of genius,' he says; 'Invention depends altogether upon execution or organisation; as that is right or wrong, so is the invention perfect or imperfect; Michael Angelo's art depends on his execution altogether;' and, again: 'I am like others, just equal in invention and execution, as my works show.' By the word *execution* in all these sentences he must mean *style*, because BLAKE was really not a painter by education or profession, but an engraver. He never attempted to paint larger than the size of a possible engraving, except in the set of portraits of poets done for Mr. Hayley's dining-room, and a few others. His painting was little better than tinting, except when he used *tempera*, which he oiled over and then called fresco. He tried to supersede painting, indeed, by stamping in colours—surface printing—producing something like chromo-lithography. It is in vain to consider BLAKE as a master in the use of the palette, although, as has been said, he had a lovely *sense* of colour. He was an inventor, a stupendous designer, a true poet with the pencil as with the pen, but he never imitated the texture of any object, animate or inanimate, with paint and brush in his life.

When the fame of a deceased genius, who has been unjustly forgotten, is re-established by enthusiastic and sympathetic critics, he is often praised for many qualities besides those that have justified his resurrection. Thus it has been with BLAKE; his lyrical poetry has been spoken of as a miracle, appearing at the time when Whitehead was laureate, and Della Crusca triumphant. He is fancifully supposed, too, to have read Paracelsus, Jacob Böhme, and Cornelius Agrippa, and it is suggested that the names in his 'Prophetic Books' may be anagrams! Both suppositions, thrown out in an admiring spirit, are really hard on the simple and grave recluse; and, with regard to his songs, we ought to remember that Percy's 'Reliques,' Macpherson's 'Ossian,' Gesner's 'Idylls,' and Chatterton's 'Rowley,' were all then common, and the most influential books of the day; that he was not alone, Cowper and Burns being in front of him; and that the ground under everyone's feet was trembling with the coming Revolution, whose end is

not even yet accomplished. As for his reading any of the very diverse philosophical mystics mentioned above, the supposition is entirely inconsistent with BLAKE's education, and reduces him, besides, to the common level of derivatives, making him one of the educated million. BLAKE's originality was guarded about by ignorance; his was the most childlike manhood we are acquainted with; he retained the morning freshness throughout his long day; with him it was, as with Wordsworth's ideal infancy, which comes 'Trailing clouds of glory,' and neither the clouds nor the glory ever left him.

The facts of BLAKE's life have been often related of late. Born in November, 1757, he was apprenticed, at fourteen, to Basire, engraver to the Antiquarian Society, then making public certain old pictures,—in particular, the two long processional subjects, called Holbein's, commemorating the expedition of Henry VIII. to France, and the Field of the Cloth of Gold. Basire was, like Hogarth's master, exclusively a cutter with the graver. Etching, which is the foundation of modern engraving, he seems not to have known, and, strange to say, BLAKE never discovered the value and charm of etching, nor its power in emancipating the engraver from much drudgery. His favourite brother, Robert, died in 1787, and from this time, when the spirit of the deceased taught him to produce—we can't say publish—his 'Songs of Innocence,' without the expense of printing, we find him devoted to what Dr. Wilkinson, in the preface to the republication of BLAKE's poems, calls 'The New Spiritualism, which is *now*' (in 1839, when the reprint was published) 'dawning on the World.' Swedenborg, who died in 1772, led a life closely resembling that of BLAKE, and we cannot help concluding that the New Jerusalem church then opened, and certain tracts then published, had had some effect on BLAKE's mind, although we are far from supposing the influence to have been other than sympathetic.* The 'Songs of Experience' followed in 1794; 'The Gates of Paradise' had been done the year before. After this appeared all the poems now called, for want of a better name, 'Prophetic Books,' which have given rise to

* Since this was written, a copy of Swedenborg's 'Angelic Wisdom,' with pencilled notes by Blake on many pages, has been left at the Burlington Club by Mr. J. R. P. Kirby, showing that he had studied Swedenborg. Many of the notes are objurgatory, but this was to be expected.

Swinburne's 'Critical Essay,' a production almost as remarkable as the Books themselves. The illustrations to Young's 'Night Thoughts' were published in 1797, and all the drawings for the same poem, now in the hands of Mr. Bain, the bookseller, were then executed. Two years later Flaxman introduced him to Hayley, and for the first time in his life, except indeed for a holiday walk, he left the pavement of the London streets. His residence at Felpham was no doubt useful to him, but his surroundings mattered little to BLAKE; there, as in Poland Street or Lambeth, his life was largely instinctive and wholly interior.

Back in London, his best artistic work followed. 'The Grave' designs, the Job Series, that for Danté, as far as done; all the mysterious portraits of imaginary sitters, and nearly all his pictures. Of these last he made an exhibition in May 1809. Imagine him going back to the home where he was born, still remaining a hosier's shop, kept not by his father but by his brother, and there expecting the wealthy and the critical to inspect his sixteen small pictures, 'painted in water-colours, being the ancient method of fresco painting revived,' at an entrance fee of half-a-crown! Crabbe Robinson and Charles Lamb visited the room together, and perhaps nobody else.

The latter years of his life were solaced by the friendship and society of Mr. Butts, of Fitzroy Square, who bought the greater part of his original productions during a year or two; Mr. Varley, the landscape painter and astrologer; and Mr. Linnell, who still possesses the plates of the 'Job' engravings and the series of drawings for the proposed large work on Dante.

His last place of abode was in Fountain Court, Strand (No. 3), and here the earthly life of this unworldly man came to a close on the 12th of August, 1827. 'Just before he died his countenance became fair, his eyes brightened, and he burst out into singing of the things he saw in Heaven.'

For a fuller account of Blake, I would refer to three important and excellent studies of his life and genius: Gilchrist's 'Life of Blake, Pictor Ignotus;' Algernon C. Swinburne's 'William Blake: a Critical Essay;' and W. M. Rossetti's 'Memoir,' prefixed to his edition of the Poems, 1874.

WILLIAM B. SCOTT.

CATALOGUE.

The Committee desire to return their thanks to the following gentlemen, who have so kindly placed at their disposal the various contributions forming the present interesting exhibition :—

An * placed before the name indicates a Member of the Club.

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FREDERICK LOCKER, Esq.	*A. ANDERDON WESTON, Esq.
ALEXANDER MACMILLAN, Esq.	J. W. WHITE, Esq.

Over the Mantel-piece is a Portrait of William Blake, by Thomas Phillips, R.A., lent by J. R. P. Kirby, Esq.; there is also a Photograph of the Miniature Portrait of William Blake, painted by John Linnell.



The large numbers on the frames correspond with the Catalogue.

No. 1.—ADAM NAMING THE BEASTS.

Tempera. No. 39 in Catalogue of Works, 'Gilchrist's Life,' there said to have been intended as a Frontispiece to 'Hayley's Ballads.'

29½ inches h., by 24¼ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 2.—THE CRUCIFIXION: SOLDIERS CASTING LOTS
FOR THE GARMENTS.

Water colour. No. 83 in Catalogue, 'Gilchrist's Life,' and there said to belong to 1809 or earlier.

16½ inches h., by 12¼ inches w.

Signed 'W. B., 1800.'

Lent by Lord Houghton.

No. 3.—'BUT HOPE REKINDLED, ONLY TO ILLUME
THE SHADES OF DEATH, AND LIGHT HER TO
THE TOMB.'

Water colour. No. 210 in Catalogue, 'Gilchrist's Life.' Also see p. 223, Vol. I.

9½ inches h., by 10½ inches w.

Lent by Mrs. Gilchrist.

No. 4.—THE FLOOD.

Indian Ink. No. 108 in Catalogue of Works, 'Gilchrist's Life.'

5½ inches h., by 4¾ inches w.

Lent by W. B. Scott, Esq.

No. 5.—'PRONE ON THE LONELY GRAVE, SHE DROPS.'

Water colour.

BLAIR'S 'Grave.'

6 inches h., by 8¼ inches w.

Lent by J. F. Hall, Esq.

No. 6.—APIS (?) A MAN BORN UNDER THE SIGN OF TAURUS.

Pencil drawing.

7½ inches h., by 6½ inches w.

Lent by Mrs. Gilchrist.

No. 7.—Subject unknown.

Sketch in pencil.

9¾ inches h., by 12¾ inches w.

Lent by George Smith, Esq.

No. 8.—'DOES THY GOD, O PRIEST, TAKE SUCH VENGEANCE AS THIS?'

Engraved in "The Gates of Paradise," by Blake.

9¾ inches h., by 14¼ inches w.

Lent by A. A. Weston, Esq.

No. 9.—JOSEPH AND HIS BRETHREN.

Water colour. No. 7 in Catalogue, 'Gilchrist's Life.' This, with Nos. 37 and 54, forms a set of three. They represent the manner of Blake, before 1787-8, in its most perfect form. They are remarkable examples of water-colour painting for that time, and are interesting, in that point of view, in the history of the Art.

15¾ inches h., by 22 inches w.

Exhibited at the Royal Academy Exhibition, 1785.

Lent by Lord Coleridge.

No. 10.—COMUS: THE TWO BROTHERS PASSING THE NIGHT IN THE WOOD.

Water colour. This, with the following Nos. and No. 22, form a series of eight beautifully-finished drawings, of Blake's intermediate period. 205 in Catalogue, 'Gilchrist's Life.'

$3\frac{3}{4}$ inches w., by $6\frac{3}{4}$ inches h.

Lent by Alfred Aspland, Esq.

No. 11.—THE CHARACTERS OF SPENSER'S FAERY QUEEN.

A long composition, water colour, varnished. Proposed as a companion to 'The Canterbury Pilgrims.' See p. 365, Vol. I. 'Gilchrist's Life.' No. 208 in Catalogue.

$29\frac{1}{2}$ inches h., by $17\frac{1}{2}$ inches w.

From Petworth.

No. 12.—COMUS: SABRINA DISENCHANTING THE LADY.

Water colour.

$8\frac{1}{2}$ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 13.—COMUS: THE BROTHERS, PLUCKING GRAPES.

Water colour.

$8\frac{1}{2}$ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 14.—COMUS: THE LADY RESTORED TO HER PARENTS.

Water colour.

$8\frac{1}{2}$ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 15.—COMUS: THE BROTHERS DRIVING OUT COMUS.

Water colour.

$8\frac{1}{2}$ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 16.—COMUS WITH HIS REVELLERS.

Water colour.

8 inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 17.—COMUS, DISGUISED AS A RUSTIC, ADDRESSING
THE LADY IN THE WOOD.

Water colour.

 $8\frac{1}{2}$ inches w., by 7 inches h.

Lent by Alfred Aspland, Esq.

No. 18.—CHAUCER'S CANTERBURY PILGRIMS.

Tempera (fresco.) Painted in 1808, and in Blake's Exhibition, 1809. This is the original of the engraving by himself. No. 78 in Catalogue, 'Gilchrist's Life,' see p. 225, Vol. I.

18 inches h., by $53\frac{1}{2}$ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 19.—A LAZAR-HOUSE.

'Grim and Ghastly.'

Possibly colour-printed. The same design as No. 17 in 'Gilchrist's Life,' and there dated 1795. Called also 'The House of Death,' by Blake. See 'Milton.'

19 inches h., by 24 inches w.

Lent by William Linnell, Esq.

No. 20.—THE JUDGMENT OF PARIS.

Colour printed. 1811.

 $15\frac{1}{4}$ inches h., by $18\frac{1}{2}$ inches w.

No. 89 in Gilchrist and Rossetti's Catalogue.

Lent by Capt. Butts.

No. 21.—A PASTORAL.

Sketch in Indian ink.

13 inches h., by 16 inches w.

Lent by Alfred Aspland, Esq.

No. 22.—COMUS WITH THE LADY, SPELL-BOUND IN THE CHAIR.

Water colour. See No. 10.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

No. 23.—LAOCOÖN.

Drawing from the antique, partly worked in with pen. Done for engraving.

21 inches h., by 17¼ inches w.

Lent by George Smith, Esq.

No. 24.—SAUL AND DAVID.

Water-colour drawing.

14½ inches h., by 22½ inches w.

Lent by A. Macmillan, Esq.

No. 25.—THREE FIGURES STRUGGLING IN THE AIR.

Water colour.

7½ inches h., by 11¼ inches w.

Lent by Lord Coleridge.

No. 26.—‘ARISE, OH RINTRAH,’ &c.

Illustration to one of Blake's own poems.

Water colour.

9¼ inches h., by 6½ inches w.

Lent by John Linnell, senr., Esq.

No. 27.—Subject unknown.

Probably for one of Blake's own poems.

Water colour.

 $6\frac{1}{4}$ inches h., by $8\frac{3}{4}$ inches w.

Lent by John Linnell, senr., Esq.

No. 28.—Subject unknown.

Water colour.

 $6\frac{5}{8}$ inches h., by $4\frac{3}{4}$ inches w.

Lent by John Linnell, senr., Esq.

No. 29.—THE DREAM.

Water colour.

8 inches h., by $6\frac{1}{2}$ inches w.

Lent by Rev. Stopford A. Brooke.

No. 30.—EVE NAMING THE BIRDS.

Life size, half length, pendant to No. 1.

No. 37 in Catalogue, 'Gilchrist's Life,' and there dated 1802.

Tempera.

 $29\frac{1}{2}$ inches h., by $24\frac{1}{4}$ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 31.

Pencil sketch, proposed design for a title-page. The finished drawing is in the Print Room, B. M., and is probably the drawing rejected by Mr. Cromek as additional to the set for 'The Grave.'

Lent by Mrs. Gilchrist.

No. 32.—MOSES STAYING THE PLAGUE.

Pen and ink.

 $12\frac{1}{2}$ inches h., by $16\frac{1}{2}$ inches w.

Lent by A. Macmillan, Esq.

No. 33.—A CONVERSATION.

Pen and ink sketch.

10½ inches h., by 13¾ inches w.

Lent by A. Macmillan, Esq.

No. 34.—DANTE.

Tempera or oil. These are the only pictures here apparently painted in oil ; at least, it is not safe to say they are in tempera.

Life sized head with illustrative accessories on either side (See No. 52).

16 inches h., by 33¾ inches w.

Lent by William Russell, Esq.

No. 35.—MILTON.

Tempera or oil.

Similar to the above (See No. 52).

15¼ inches h., by 35 inches w.

Lent by William Russell, Esq.

No. 36.—THE HUMILITY OF OUR SAVIOUR.

‘And He went down with them, and came to Nazareth, and was subject unto them.’
Water colour.

Probably the ‘Repose in Egypt,’ No. 69 in Catalogue, ‘Gilchrist’s Life,’ and there dated 1806.

12½ inches h., by 13½ inches w.

Signed ‘*W. B. inv.*’

Lent by Lord Houghton.

No. 37.—JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN.

Water colour. See No. 9.

15¾ inches h., by 22 inches w.

Exhibited at the Royal Academy Exhibition, 1785.

Lent by Lord Coleridge

No. 38.—SUBJECT FROM THE REVELATION OF ST. JOHN.

Colour printed.

16½ inches h., by 20¾ inches w.

Lent by the late W. Fuller Maitland, Esq.

The 15 drawings, 'Inventions to the Book of Job,' were executed by Blake for Mr. Butts in the years 1823-25, when he was from 66 to 68 years of age (vide 'Gilchrist's Life,' vol. 1, p. 282). These have been engraved and published by Blake, in the year 1828. A set of these engravings are in the Gallery.

No. 39.—FROM THE BOOK OF JOB.*

'When the morning stars sang together.'

Water colour.

11½ inches h., by 7¼ inches w.

Lent by John Linnell, sen., Esq.

No. 40.—FROM THE BOOK OF JOB.

'The fire of God is fallen from heaven.'

Water colour.

11½ inches h., by 8⅝ inches w.

Lent by John Linnell, sen., Esq.

No. 41.—FROM THE BOOK OF JOB.

'And smote Job with sore boils.'

Water colour.

9½ inches h., by 10⅞ inches w.

Lent by John Linnell, sen., Esq.

* This and all the others similarly entered in this catalogue, lent by Mr. Linnell, are the originals of the designs etched by Blake and published by him. The Engravings are placed under the Drawings.

No. 42.—FROM THE BOOK OF JOB.

Water colour. 'Thus did Job continually.'
9 inches h., by $10\frac{3}{4}$ inches w.

Lent by John Linnell, sen., Esq.

No. 43.—FROM THE BOOK OF JOB.

Water colour. 'The just upright man is laughed to scorn.'
 $9\frac{1}{4}$ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

No. 44.—FROM THE BOOK OF JOB.

Water colour. 'Every one also gave him a piece of money.'
9 inches h., by $11\frac{7}{8}$ inches w.

Lent by John Linnell, sen., Esq.

No. 45.—THE BARD.

Tempera (fresco). This is one of Blake's powerful pieces of Chiaroscuro, with gold introduced. No. 6 in Catalogue, 'Gilchrist's Life,' where it is dated 1785. This tempera picture is evidently of the same date as 'The Spiritual Forms of Pitt and Nelson,' and probably done just before it was exhibited in Broad Street, in 1809. The work so named, exhibited at the Royal Academy along with the Joseph Series, in 1785, was a drawing, and no doubt similar in manner to the others then done.

From the Poem by Gray.

23 inches h., by $17\frac{1}{2}$ inches w.

Lent by George Richmond, Esq., R.A.

No. 46.—THOMAS HAYLEY.

Son of the poet, and pupil of Flaxman.

Tempera or oil.

Medallion portrait, life size.
 $15\frac{1}{2}$ inches h., by $18\frac{3}{4}$ inches w.

Lent by William Russell, Esq.

No. 47.—THE PILGRIMAGE OF CHRISTIANA.

From the second part of 'The Pilgrim's Progress.'

Water colour.

24 inches h., by 14 inches w.

Lent by A. Macmillan, Esq.

No. 48.—SCRIPTURAL: THE GOOD FARMER.

Pen and ink.

13 inches h., by $18\frac{1}{4}$ inches w.

Lent by A. Macmillan, Esq.

No. 49.—A PASTORAL: YOUNG MAN MAKING A PROPOSAL OF MARRIAGE TO THE PARENTS.

 $12\frac{1}{2}$ inches h., by 24 inches w.

Lent by Alfred Aspland, Esq.

No. 50.—FINDING THE BODY OF HAROLD, AND
'NOLI ME TANGERE.'

Two sketches in black and white.

Lent by A. A. Weston, Esq.

No. 51.—HOMER.

Tempera or oil.

 $15\frac{1}{4}$ inches h., by $32\frac{1}{2}$ inches w.

Lent by William Russell, Esq.

No. 52.—SHAKESPEARE.

Tempera or oil.

16 inches h., by $30\frac{3}{4}$ inches w.

Lent by William Russell, Esq.

The four pictures of Dante, Milton, Homer, and Shakespeare were painted for Mr. Hayley, at Felpham. The entire series consists of eighteen. The other poets are:—Euripides, Lucan, Chaucer, Spenser, Tasso, Sidney, Camoens, Dryden, Otway, Pope, Young, Cowper, Voltaire, and Mr. Hayley himself. These are the only works from Blake's hand that appear to have been painted in oil. The heads are nearly life size, with illustrative accessories on either side.

No. 53.—RUTH AND NAOMI.

Finished tempera painting. No. 46 in Catalogue, 'Gilchrist's Life.'

16 $\frac{1}{4}$ inches h., by 22 $\frac{1}{2}$ inches w.

Lent by J. E. Taylor, Esq.

One of the works in Blake's exhibition of 1809.

No. 54.—JOSEPH ORDERING SIMEON TO BE BOUND.

Water colour. See No. 9.

15 $\frac{3}{4}$ inches h., by 22 inches w.

Exhibited at the Royal Academy Exhibition, 1785.

Lent by Lord Coleridge.

Nos. 9 and 37 are companion pictures to this, and the three form a series, excellently illustrative of the early manner of Blake, before the death of his brother, and the publication of the 'Songs of Innocence.' They are also admirable Water Colour Works, and considering the year in which they were produced, highly interesting in the history of the Art.

No. 55.—'AND SHE SHALL BE CALLED WOMAN.'

God presenting Eve to Adam.

Water colour.

16 $\frac{1}{2}$ inches h., by 13 inches w.

Signed '*W. B. inv.*'

Lent by Lord Houghton.

No. 56.—FROM THE BOOK OF JOB.

'Behold now Behemoth, which I made with thee.'

Water colour.

10 $\frac{3}{4}$ inches h., by 7 $\frac{3}{4}$ inches w.

Lent by John Linnell, sen., Esq.

No. 57.—FROM THE BOOK OF JOB.

'When the Almighty is yet with me.'

Water colour.

12 $\frac{1}{8}$ inches h., by 9 inches w.

Lent by John Linnell, sen., Esq.

No. 58.—FROM THE BOOK OF JOB.

‘Thou hast fulfilled the judgment of the wicked.’

Water colour.

$11\frac{3}{4}$ inches h., by $8\frac{7}{8}$ inches w.

Lent by John Linnell, sen., Esq.

No. 59.—FROM THE BOOK OF JOB.

‘So the Lord blessed the latter end of Job.’

Water colour.

$9\frac{1}{4}$ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

No. 60.—FROM THE BOOK OF JOB.

‘And I only am escaped alone to tell thee.’

Water colour.

$8\frac{1}{8}$ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

No. 61.—ST. PAUL SHAKING OFF THE VIPER.

$15\frac{1}{2}$ inches h., by 12 inches w.

Water colour.

No. 170 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 62.—‘AND JOAB BROUGHT ABSALOM TO THE KING.’

$12\frac{5}{8}$ inches h., by $14\frac{1}{2}$ inches w.

Water colour.

No. 126 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 63.—THE ASCENSION.

Water colour.

17 inches h., by 12 $\frac{1}{2}$ inches w.

No. 166 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 64.—THE ALMIGHTY UPON THE WHIRLWIND.

Ezekiel's vision of the Cherubim and wheels with eyes. No. 58 in Gilchrist's Catalogue.

Water colour.

15 $\frac{1}{2}$ inches h., by 11 $\frac{3}{8}$ inches w. Dated 1805.

Lent by C. J. Strange, Esq.

No. 65.—THE ANGELS AT THE TOMB.

Water colour.

16 $\frac{1}{8}$ inches h., by 11 $\frac{5}{8}$ inches w.

No. 163 in Catalogue, 'Gilchrist's Life.'

Lent by C. J. Strange, Esq.

No. 66.—'AND GOD BLESSED THE SEVENTH DAY.'

Genesis ii. 3.

Water colour.

16 $\frac{5}{8}$ inches h., by 13 $\frac{3}{4}$ inches w.

No. 105 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 67.—THE REDEMPTION.

Water colour.

19 inches h., by 15 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 68.—THE LAST JUDGMENT.

Water colour. Very highly finished and elaborate, with many figures, and full of wonderful grouping. No. 74 in Catalogue, 'Gilchrist's Life.' See also pp. 212 *et seq.* Vol. I.
19 $\frac{3}{4}$ inches w., by 16 inches h.

Lent from Petworth.

No. 69.—A PICTORIAL EPITOME OF HERVEY'S 'MEDITATIONS.'

Water colour. A highly interesting composition, full of incidents. Not to be found in Catalogue, 'Gilchrist's Life.'

16 $\frac{1}{2}$ inches h., by 11 $\frac{1}{2}$ inches w.

Lent by T. G. Saul, Esq.

No. 70.—THE LAST JUDGMENT.

Water colour. A very fine work, with many groups, and much elaboration of design. Not to be found in Catalogue, 'Gilchrist's Life.'

19 $\frac{1}{2}$ inches h., by 15 inches w.

Signed 'W. Blake, inv. 1806.'

Lent by Sir W. Stirling Maxwell, Bart.

No. 71.—CHRIST TAKING LEAVE OF HIS MOTHER.

Water colour.

16 $\frac{1}{4}$ inches h., by 11 $\frac{3}{4}$ inches w.

No. 157 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 72.—THE KING OF THE JEWS.

'Then came Jesus forth, wearing the crown of thorns and the purple robe.'—St. John xix. 5.

Water colour.

14 $\frac{7}{8}$ inches h., by 11 inches w.

No. 197 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 73.—JEPHTHA MET BY HIS DAUGHTER.

Water colour,

$12\frac{1}{4}$ inches h., by $14\frac{1}{2}$ inches w.

No. 121 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 74.—A STRONG MAN RESCUING A WOMAN AND
CHILD FROM A CONFLAGRATION.

Water colour.

$6\frac{1}{2}$ inches h., by $6\frac{1}{2}$ inches w.

Lent by Mrs. Gilchrist.

No. 75.—FROM THE 85TH PSALM, VERSE 10.

Water colour.

$16\frac{3}{4}$ inches h., by $14\frac{1}{2}$ inches w.

Lent by Sir C. W. Dilke, Bart.

No. 76.—THE BLASPHEMER.

Water colour.

15 inches h., by $13\frac{3}{4}$ inches w.

Lent by Sir C. W. Dilke, Bart.

No. 77.—THE CRUCIFIXION.

Water colour. No. 156 in Catalogue, 'Gilchrist's Life.' Christ, the two thieves, and the mocking Jews form the composition.

$15\frac{3}{4}$ inches h., by $12\frac{3}{4}$ inches w.

Lent by Sir C. W. Dilke, Bart.

No. 78.—THE TRANSFIGURATION.

Water colour. No. 140 in Catalogue, 'Gilchrist's Life.' A fine work.

$14\frac{3}{4}$ inches h., by $12\frac{3}{4}$ inches w.

Lent by Sir C. W. Dilke, Bart.

No. 79.—MOSES AT THE BURNING BUSH.

Water colour. No. 116 in Catalogue, 'Gilchrist's Life.'

15½ inches h., by 12 inches w.

Lent by Sir C. W. Dilke, Bart.

No. 80.—QUEEN CATHERINE'S DREAM.

Water colour. No. 73 in Catalogue, 'Gilchrist's Life.' Painted for Sir Thomas Lawrence.

See p. 357, Vol. I.

16½ inches h., by 13½ inches w.

Purchased at Sir Thomas Lawrence's sale for £5. 5s.

Lent by C. J. Strange, Esq.

No. 81.—QUEEN CATHERINE'S DREAM.

15¾ inches h., by 12¼ inches w.

Water colour. Similar in design to the preceding. No. 72 in Catalogue, 'Gilchrist's Life.' Exhibited at Manchester 1857, and at Dublin 1865.

Lent by Sir C. W. Dilke, Bart.

No. 82.—FROM THE BOOK OF JOB.

'I have heard thee with the hearing of the ear.'

Water colour.

8⅞ inches h., by 11¾ inches w.

Lent by John Linnell, sen., Esq.

No. 83.—FROM THE BOOK OF JOB.

'With dreams upon my head thou scarest me.'

Water colour.

11¼ inches h., by 9¼ inches w.

Lent by John Linnell, sen., Esq.

No. 84.—FROM THE BOOK OF JOB.

‘ Then went Satan forth from the presence of the Lord.’

Water colour.

$10\frac{3}{4}$ inches h., by 9 inches w.

Lent by John Linnell, sen., Esq.

No. 85.—FROM THE BOOK OF JOB.

‘ Let the day perish wherein I was born.’

Water colour.

$8\frac{3}{4}$ inches h., by $10\frac{7}{8}$ inches w.

Lent by John Linnell, sen., Esq.

No. 86.—THE ANNUNCIATION TO THE SHEPHERDS.

From Milton's Hymn on the Nativity.

Water colour. No. 207 in Catalogue, ‘Gilchrist's Life.’ A very fine series of drawings
Nos. 102 to 106, inclusive.

$9\frac{1}{2}$ inches h., by $7\frac{1}{2}$ inches w.

Lent by J. E. Taylor, Esq.

No. 87.—THE ENTOMBMENT OF CHRIST: JOSEPH OF
ARIMATHEA.

Tempera. No. 159 in Catalogue, ‘Gilchrist's Life.’ The body is wrapped in a
winding-sheet. A composition of 17 figures.

$10\frac{1}{2}$ inches h., by $14\frac{1}{2}$ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 88.—LOT AND HIS DAUGHTERS.

Tempera (fresco). No. 111 in ‘Gilchrist's Life.’ Fine form shown, especially in one
of the females.

$10\frac{1}{4}$ inches h., by $14\frac{3}{4}$ inches w.

Lent by W. B. Scott, Esq.

No. 89.—THE NATIVITY.

Tempera (fresco) on copper. No. 133 in Catalogue, 'Gilchrist's Life.' A supernatural representation of the great event. St. Elizabeth holds out her arms to receive the Divine Child coming to life over the fainting body of Mary.

10½ inches h., by 14¾ inches w.

Lent by W. B. Scott, Esq.

No. 90.—THE SPIRITUAL FORM OF NAPOLEON.

Tempera (fresco). A very powerful example of effect. This is not in Catalogue, 'Gilchrist's Life,' nor in the Descriptive Catalogue of his Exhibition of 1809, but evidently painted about that year, along with the 'Spiritual Forms' of Nelson and Pitt.

25 inches h., by 31 inches w.

Lent by Samuel Palmer, Esq.

No. 91.—NEBUCHADNEZZAR.

Colour printed. No. 13 in Catalogue, 'Gilchrist's Life.'

23¾ inches h., by 16¾ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 92.—HEADS OF DECEASED WORTHIES.

Presented to Blake for their portraits. Engraved in Varley's 'Zodiacal Physiognomy.'
Pencil.

Lent by Mrs. Gilchrist.

No. 93.—THE SEALING OF THE STONE OF CHRIST'S
SEPULCHRE AND SETTING OF THE WATCH.

Water colour. Very interesting, novel composition. No. 161 in Gilchrist & Rossetti's Catalogue.

16 inches h., by 13 inches w.

Lent by Capt. Butts.

No. 94.—THE RIVER OF LIFE.

Water colour. No. 215 in Gilchrist and Rossetti's Catalogue.

12 inches h., by $13\frac{1}{4}$ inches w.

Lent by Capt. Butts.

No. 95.—JOB CONFESSING HIS PRESUMPTION TO GOD.

Water colour. No. 120 in Gilchrist and Rossetti's Catalogue.

$15\frac{7}{8}$ inches h., by 13 inches w.

Lent by Capt. Butts.

No. 96.—DEATH ON THE PALE HORSE.

Water colour. No. 176 in Catalogue, 'Gilchrist's Life.'

13 inches h., by $16\frac{1}{4}$ inches w.

Lent by Alfred Aspland, Esq.

No. 97.—DAVID DELIVERED OUT OF MANY WATERS.

Psalm xviii. 10.

Water colour. A very impressive composition. Not in Catalogue, 'Gilchrist's Life.'

$16\frac{1}{4}$ inches h., by $13\frac{1}{2}$ inches w.

Lent by T. G. Saul, Esq.

No. 98.—THE INFANT JESUS PRAYING.

Water colour. No. 187 in Catalogue, 'Gilchrist's Life.' A beautiful original composition.

$12\frac{1}{2}$ inches h., by $13\frac{1}{2}$ inches w.

Lent by C. J. Strange, Esq.

No. 99.—THE ASSUMPTION OF THE VIRGIN.

She is received by a re-juvenated figure of Our Lord.

Water colour. Probably 195 in Catalogue, 'Gilchrist's Life.'

$15\frac{3}{4}$ inches h., by $11\frac{1}{2}$ inches w.

Lent by Richard Fisher, Esq.

No. 100.—PAUL SHAKING OFF THE VIPER.

Acts xviii.
Water colour. Probably No. 169 in Catalogue, 'Gilchrist's Life.'
15 $\frac{1}{4}$ inches h., by 11 $\frac{3}{4}$ inches w.

Lent by J. F. Hall, Esq.

No. 101.—ELIJAH MOUNTED IN THE FIERY CHARIOT.

A stamped print coloured.
16 $\frac{3}{4}$ inches h., by 20 $\frac{3}{4}$ inches w.
Inscribed '*Fresco*.'

Lent by Mrs. Gilchrist.

No. 102.—MOLOCH

From Milton's 'Hymn for the Nativity.'
9 $\frac{1}{2}$ inches w., by 7 $\frac{1}{2}$ inches h.
Signed '*W. Blake, 1809.*'

Lent by J. E. Taylor, Esq

No. 103.—THE SEVEN-HEADED BEAST, &c. 1809.

From Milton's 'Hymn for the Nativity.'
9 $\frac{1}{2}$ inches h. by 7 $\frac{1}{2}$ inches w.

Lent by J. E. Taylor, Esq.

No. 104.—THE REST.

From Milton's 'Hymn for the Nativity.'
Water colour. See No. 86.
9 $\frac{1}{2}$ inches h., by 7 $\frac{1}{2}$ inches w.
Signed '*W. Blake, 1809.*'

Lent by J. E. Taylor, Esq.

No. 105.—THE OVERTHROW OF PAGANISM.

From Milton's 'Hymn for the Nativity.'
Water colour. See No. 86.
9 $\frac{1}{2}$ inches h., by 7 $\frac{1}{2}$ inches w.

Lent by J. E. Taylor, Esq.

No. 106.—THE NATIVITY OF CHRIST.

From Milton's 'Hymn for the Nativity.'

Water colour. See No. 86.

9½ inches h., by 7½ inches w.

Signed 'W. Blake, 1809.'

Lent by J. E. Taylor, Esq.

No. 107.—'THERE WERE NOT FOUND WOMEN FAIR AS
THE DAUGHTERS OF JOB IN ALL THE LAND.'

Tempera painting. One of the Job designs, highly finished. This picture must have been repaired. It is No. 99 in Catalogue, 'Gilchrist's Life,' and is there described as 'dilapidated.'

10 inches h., by 14¼ inches w.

Lent by W. B. Scott, Esq.

No. 108.—FOR BLAKE'S POEM, 'JERUSALEM.'

A stamped Print, finished by hand.

6½ inches h., by 8¾ inches w.

The following names inscribed under the figures :—'Vala, Hyle, Scofield.'

Lent by George Smith, Esq.

No. 109.—'AND THE YOUNG MAN SAITH UNTO THEM,
BE NOT AFFRIGHTED: YE SEEK JESUS OF
NAZARETH, WHICH WAS CRUCIFIED.'

Mark, xvi. 6.

Water colour.

14½ inches h., by 15⅞ inches w.

Signed 'W. B., 1803.'

No. 41 in Gilchrist and Rossetti's Catalogue.

Lent by Capt. Butts.

No. 110 —PORTRAIT OF MRS. BLAKE.

Pencil sketch.

Lent by Mrs. Gilchrist.

No. 111.—THE WISE AND FOOLISH VIRGINS.

Finished water colour. Probably that numbered 194 in Catalogue, 'Gilchrist's Life.'
16 inches h., by 13½ inches w.

Lent by Rev. F. Poynder.

No. 112.—'BY THE WATERS OF BABYLON WE SAT DOWN
AND WEPT.'

Water colour. 1806.

15½ inches h., by 15 inches w.

Lent by John Crosby, Esq.

No. 113.—EXODUS, CHAPTER XXV. v. 20.

'And the Cherubims shall stretch forth their wings on high.'

Water colour.

16¼ inches h., by 11⅝ inches w.

Lent by C. J. Strange, Esq.

No. 114.—SATAN WATCHING THE ENDEARMENTS OF
ADAM AND EVE.

Water colour. This, with the following to No. 119, and Nos. 160 to 165, form a beautiful series of drawings from Milton's 'Paradise Lost.' Similar, but with variations, to the larger drawings lent by Mr. Strange and Mr. Linnell.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 115.—THE CASTING DOWN OF THE REBEL ANGELS.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 116.—THE CREATION OF EVE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 117.—EVE EATING THE FORBIDDEN FRUIT.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 118.—ADAM AND EVE TAKEN BY MICHAEL OUT OF
PARADISE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 119.—SATAN'S ENTRANCE INTO PARADISE.

Water colour.

10 inches h., by 8 inches w.

These six drawings are all dated 1807.

Lent by Alfred Aspland, Esq.

No. 120.

Drawing in Indian ink. Composition of three figures. Subject unknown.

7 $\frac{1}{4}$ inches h., by 10 $\frac{1}{2}$ inches w.

Lent by F. Mills, Esq.

No. 121.—ADAM AND EVE AND THE SERPENT.

Water colour.

10 $\frac{1}{2}$ inches h., by 7 $\frac{3}{4}$ inches w.

Lent by C. J. Strange, Esq.

No. 122.—THE PARABLE OF THE SOWER: CHRIST AS
THE GOOD FARMER.

Indian ink.

10 inches h., by $13\frac{1}{2}$ inches w.

Lent by Mrs. Gilchrist.

No. 123.—CHRIST HEALING THE BLIND MAN.

Tempera. No. 150 in Catalogue, 'Gilchrist's Life.' Unknown.

$9\frac{1}{2}$ inches h., by $15\frac{1}{4}$ inches w.

No. 124.—COUNT UGOLINO AND HIS SONS IN PRISON.

Tempera (fresco). Somewhat similar to the small engraving in 'The Gates of Paradise.'

$12\frac{1}{2}$ inches h., by $16\frac{1}{2}$ inches w.

Lent by J. W. White, Esq.

No. 125.—CHRIST'S ENTRY INTO JERUSALEM ON THE
COLT OF AN ASS.

Tempera (on copper).

$12\frac{1}{2}$ inches h., by 19 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 126.—THE SPIRITUAL FORM OF NELSON GUIDING
LEVIATHAN, IN WHOSE WREATHINGS ARE
ENFOLDED THE NATIONS OF THE EARTH.

Tempera (fresco). No. 79 in Catalogue, 'Gilchrist's Life.' See 'The Descriptive Catalogue,' reprinted in 'The Life of Gilchrist,' pp. 119, 120, 121, for a very curious but not very reasonable account of this picture, and of 'The Spiritual Form of Pitt,' No 201 in this Catalogue. One of the pictures exhibited by himself, 1809.

$29\frac{3}{4}$ inches h., by $24\frac{3}{8}$ inches w.

Lent by T. W. Jackson, Esq.

No. 127.—HEAD OF OUR SAVIOUR.

Tempera (fresco). This has been kindly sent from Florence by the proprietor. Half length, the size of life. Christ is represented in the seamless coat. No. 201 in Catalogue, 'Gilchrist's Life.'

29½ inches h., by 24¼ inches w.

Lent by J. J. Jarvis, Esq.

No. 128.—THE VIRGIN AND CHILD.

Tempera. A half-length, about the size of life, and has evidently been done as a companion to the above.

29¼ inches h., by 24 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 129.—THE BRAZEN SERPENT.

Water colour. No. 118 in Catalogue, 'Gilchrist's Life.'

13 inches h., by 12½ inches w.

Lent by C. J. Strange, Esq.

No. 130.—THE LORD HATH BROKEN THE STAFF OF THE WICKED.

Water colour. No. 222 in Catalogue, 'Gilchrist's Life.'

14½ inches h., by 12½ inches w.

Lent by C. J. Strange, Esq.

No. 131.—THE WOMAN TAKEN IN ADULTERY.

Water colour. Striking design. No. 147 in Catalogue, 'Gilchrist's Life.'

14 inches h., by 14 inches w.

Lent by C. J. Strange, Esq.

No. 132.—DAVID AND GOLIATH.

Water colour. Very curious. No. 123 in Catalogue, 'Gilchrist's Life.'

13½ inches h., by 14½ inches w.

Lent by C. J. Strange, Esq.

No. 133.—THE BURIAL OF MOSES.

Water colour. The discomfiture of Lucifer, who 'fought for the body of Moses.'

Very curious.

16½ inches h., by 12¼ inches w.

Lent by C. J. Strange, Esq.

No. 134.—'THERE WAS A GREAT CRY IN EGYPT'—DEATH
OF THE FIRST-BORN.

Water colour. 'A vast scaled demon, green and many-tinted, pours deadly influence from his outstretched arms.' See description of No. 59 in Catalogue, 'Gilchrist's Life.'

Dated 1805.

11¾ inches h., by 13½ inches w.

Lent by C. J. Strange, Esq.

No. 135.—THE PLAGUE.

Water colour. 1805. Terrible picture of sudden contagion. No. 55 in Catalogue, 'Gilchrist's Life,' where it has been engraved small. Vol. I. p. 54.

12 inches h., by 17 inches w.

Lent by C. J. Strange, Esq.

No. 136.—THE FLIGHT INTO EGYPT.

Tempera. Beautiful work. No. 135 in Catalogue, 'Gilchrist's Life.'

10 inches h., by 14¾ inches w.

Lent by Alfred Aspland, Esq.

- No. 137. { No. 1.—COMUS: COMUS MEETING THE LADY.
 No. 2.—COMUS AND HIS CREW ENTERING.
 No. 3.—COMUS: THE BROTHERS.
 No. 4.—COMUS: THE BROTHERS GATHERING
 GRAPES.

Lent by C. J. Strange, Esq.

- No. 138. { No. 5.—COMUS: COMUS WITH THE LADY EN-
 CHANTED IN THE CHAIR.
 No. 6.—COMUS: THE BROTHERS DRIVING OUT
 COMUS.
 No. 7.—COMUS: SABRINA DISENCHANTING THE
 LADY.
 No. 8.—COMUS: THE LADY RESTORED TO HER
 PARENTS.

Lent by C. J. Strange, Esq.

A set of eight, differing in some points from those lent by Mr. Aspland, but also of the middle period of Blake's work, apparently. No. 205 in Catalogue, 'Gilchrist's Life.'

No. 139.—CHRIST BLESSING CHILDREN.

Tempera (fresco). Companion picture to No. 136. A fine work. No. 142 in Catalogue, 'Gilchrist's Life.'

9½ inches h., by 15¼ inches w.

Lent by Alfred Aspland, Esq.

No. 140.—FAMINE.

Water colour. A companion to No. 135, as impressive almost, but horrible. No. 57 in Catalogue, 'Gilchrist's Life.'

11¾ inches h., by 15¼ inches w.

Lent by C. J. Strange, Esq.

No. 141.—MARY MAGDALENE WASHING THE FEET OF
CHRIST.

Water colour.

13½ inches h., by 12½ inches w.

Lent by W. B. Scott, Esq.

No. 142.—JOSEPH AND HIS BRETHREN: JOSEPH ORDER-
ING SIMEON TO BE BOUND.

Water colour. Sketch for picture, No. 54 in this Catalogue.

13½ inches h., by 18¾ inches w.

Lent by A. Macmillan, Esq.

No. 143.—MARTHA.

‘ But Martha was cumbered about much serving.’

Water colour. No. 144 in Catalogue, ‘ Gilchrist’s Life.’

13½ inches h., by 13 inches w.

Lent by Sir C. W. Dilke, Bart.

No. 144.—HOLY FAMILY: ST. JOHN AND THE LAMB.

Water colour.

15 inches h., by 14 inches w.

Lent by A. A. Weston, Esq.

No. 145.—AN ILLUSTRATION OF THE POEM ‘TIRIEL’;
THE BLIND TIRIEL DEPARTING FROM HAR
AND HEVA.

Indian ink.

7½ inches h., by 10¾ inches w.

Lent by W. B. Scott, Esq.

No. 146.—THE PRESENTATION OF CHRIST IN THE
TEMPLE.

Water colour.

13½ inches h., by 12 inches w.

Lent by W. B. Scott, Esq.

No. 147.—VISITING THE SICK.

Indian ink.

9½ inches h., by 12½ inches w.

Lent by Mrs. Gilchrist.

No. 148.—THE VIRGIN ADORING THE INFANT CHRIST
ASLEEP ON THE CROSS.

Tempera. No. 187 in Catalogue, 'Gilchrist's Life.' The scene is supposed to be the carpenter's yard, as indicated by the wooden framework behind, the pair of compasses, &c. Fine invention and choice execution.

10 inches h., by 14½ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 149.—THE VIRGIN, THE INFANT CHRIST ON A
LAMB, AND ST. JOHN.

Tempera. See Catalogue, 'Gilchrist's Life,' No. 186, where the picture is described as 'a very sweet idea, expressed with refinement.'

10 inches h., by 15 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

No. 150.—SATAN TRIUMPHING OVER JOB.

Water colour.

12½ inches h., by 16½ inches w.

No. 98 in Gilchrist & Rossetti's Catalogue.

Lent by Sir C. W. Dilke, Bart.

No. 151.—VIRGIN AND CHILD.

Tempera.

11 $\frac{3}{4}$ inches h., by 9 $\frac{1}{4}$ inches w.Marked '*Fresco, 1825, Blake.*'

Lent by A. A. Weston, Esq.

No. 152.—THE MOURNERS.

Indian ink.

Lent by Mrs. Gilchrist.

No. 153.—A HUSBAND PARTING FROM HIS WIFE AND CHILD; ASSASSINS LURKING BEHIND.

Water colour. No. 230 in Catalogue, '*Gilchrist's Life.*'11 $\frac{3}{4}$ inches h., by 8 $\frac{7}{8}$ inches w.

Lent by Mrs. Gilchrist.

No. 154.—JACOB'S LADDER.

Water colour. No. 76 in Catalogue, '*Gilchrist's Life.*' This was exhibited at the Royal Academy, Somerset House, in 1808: the last time any work of Blake's appeared there, the Academy rejecting his productions, as he says himself. It was also exhibited in Blake's own Exhibition in Broad Street, Golden Square, in the following year.

14 $\frac{5}{8}$ inches h., by 11 $\frac{1}{4}$ inches w.Signed '*W. B. inv.*'

Lent by Lord Houghton.

No. 155.—VARIOUS STUDIES OF THE FIGURE.

In pencil.

Lent by W. M. Rossetti, Esq.

No. 156.—JESUS BAPTISING.

St. John iii. 22.

Water colour drawing. No. 52 in Catalogue, 'Gilchrist's Life.' This design is apparently treated to represent Baptism as a perpetual sacrament in the Church, Christ being the officiating priest at a font. This is one of the numerous drawings that appear in the current account between Mr. Butts and the Artist, charged at one guinea each. See p. 256, Vol. II.

12½ inches h., by 15¼ inches w.

Lent by A. A. Weston, Esq.

No. 157.—A BREACH IN THE CITY: THE MORNING AFTER THE BATTLE.

Water colour. This title is written on it by Blake, with the date apparently of 1780. This drawing, or another with the same title, was exhibited in 1784. See No. 5 in Catalogue, 'Gilchrist's Life.'

12½ inches h., by 18½ inches w.

Lent by Alfred Aspland, Esq.

No. 158.—MICHAEL FORETELLING THE CRUCIFIXION TO ADAM.

Water colour. This and the following No. and Nos. 175 to 181 form a splendid series of water-colour pictures from 'Paradise Lost.' They are entered as No. 75 in Catalogue, 'Gilchrist's Life of Blake.' There the number of the series is given as nine.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

No. 159.—SATAN WATCHING ADAM AND EVE.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

No. 160.—SATAN AT THE GATE OF HELL: THE
ENCOUNTER WITH SIN AND DEATH.

Water colour. See No. 114.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 161.—EVE'S DREAM: MICHAEL FORETELLING THE
CRUCIFIXION TO ADAM.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 162.—'FATHER, THY WORD IS PASSED; MAN SHALL
FIND GRACE.'

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 163.—RAPHAEL AND ADAM IN CONVERSATION: EVE
LISTENING TO THE DISCOURSE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 164.—THE CONDEMNATION OF ADAM AND EVE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 165.—SATAN CALLING UP HIS LEGIONS.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

No. 166.—THE ENTOMBMENT.

Water colour.

16½ inches h., by 12¼ inches w.

No. 160 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 167.—LUCIFER SHOWING THE POPE HIS DESTINY
IN HELL.

Stamped print, highly finished by hand.

7½ inches h., by 10½ inches w.

Lent by George Smith, Esq.

No. 168.—THE SACRIFICE OF JEPHTHA'S DAUGHTER.

Water colour.

14¼ inches h., by 13¼ inches w.

No. 44 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 169.—CHRIST RAISING THE SON OF THE WIDOW
OF NAIN.

Water colour.

14 inches h., by 13 inches w.

No. 148 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 170.—‘THOU WAST PERFECT TILL INIQUITY WAS
FOUND IN THEE.’

Water colour.

16½ inches h., by 13¼ inches w.

No. 181 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 171.—LAMECH AND HIS TWO WIVES.

Colour printed.

17 inches h., by 23½ inches w.

No. 19 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

No. 172.—NEWTON.

Colour printed.

18½ inches h., by 23¼ inches w.

No. 22 in Gilchrist & Rossetti's Catalogue. See page 376, Vol. 1.

Lent by Captain Butts.

No. 173.—MARY MAGDALENE AT THE SEPULCHRE.

‘She turned herself, and saw Jesus standing.’

Water colour.

17 inches h., by 12¼ inches w.

Lent by F. T. Palgrave, Esq.

No. 174.—SATAN, SIN, AND DEATH, AT THE GATE OF
HELL.

Water colour. This fine drawing is exactly the same size as the series lent by Mr. Strange. The same design is also to be found in the smaller set of drawings from ‘Paradise Lost,’ sent by Mr. Aspland.

19½ inches h., by 13¾ inches w.

Lent by R. P. Cuffe, Esq.

No. 175.—THE CREATION OF EVE.

Water colour. See for this and following works, No. 158.

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 176.—EVE ADMINISTERING TO ADAM AND RAPHAEL.

Water colour.

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 177.—‘FATHER, THY WORD IS PASSED; MAN SHALL
FIND GRACE.’

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 178.—ADAM AND EVE LED OUT OF PARADISE.

Water colour.

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 179.—SATAN, AS A TOAD, HAUNTING THE DREAM
OF EVE.

Water colour.

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 180.—EVE EATING THE FORBIDDEN FRUIT.

Water colour.

19½ inches h., by 15½ inches w.

Lent by C. J. Strange, Esq.

No. 181.—THE FALL OF THE REBEL ANGELS.

19½ inches h., by 15½ inches w.

W. Blake, 1808.

Lent by C. J. Strange, Esq.

No. 182.—SATAN CALLING UP THE REBEL ANGELS.

Tempera (fresco), very highly finished and very fine. No. 47 in Catalogue, 'Gilchrist's Life.' One of the pictures exhibited by Blake at Broad Street, 1809.

20½ inches h., by 15¾ inches w.

Lent from Petworth.

No. 183.—AGE TEACHING YOUTH.

Small water colour, possibly an illustration to a 12mo. volume. No. 219 in Catalogue, 'Gilchrist's Life.'

4½ inches h., by 3½ inches w.

Lent by George Smith, Esq.

No. 184.—THE FLIGHT INTO EGYPT.

Water colour. No. 69 in Catalogue, 'Gilchrist's Life.'

13⅞ inches h., by 14½ inches w.

Signed '*W. B.*, 1806, *inv.*'

Lent by Lord Houghton.

No. 185.—BREACH IN THE CITY WALL: MORNING AFTER THE BATTLE.

Water colour. No. 5 in Catalogue, 'Gilchrist's Life.' Exhibited at the Royal Academy Exhibition, 1784.

11½ inches h., by 15 inches w.

Lent by J. F. Hall, Esq.

No. 186.—JOB xlii. 10.

Water colour.

9 inches h., by 11¼ inches w.

Lent by A. A. Weston, Esq.

No. 187.—THREE STUDIES FROM THE HISTORY OF ENGLAND.

Water colour. Probably No. 225 in Catalogue, 'Gilchrist's Life.'

Lent by A. A. Weston, Esq.

No. 188.—JOB SURROUNDED BY HIS FAMILY, AND JOB AND HIS THREE DAUGHTERS.

Two water-colour sketches.

9½ inches h., by 7½ inches w.; and 8 inches h., by 10 inches w.

Lent by A. A. Weston, Esq.

The following 12 drawings, illustrating Milton's 'Paradise Regained,' were executed for Mr. Butts. See 'Gilchrist's Life,' Vol. I. page 335. No. 100 in Catalogue, and there dated 1825.

No. 189.—CHRIST RETURNING TO MARY.

The two other figures appear to represent Joseph and the Baptist.

6½ inches h., by 5½ inches w.

Signed 'W. Blake, inv.'

Lent by John Linnell, sen., Esq.

No. 190.—CHRIST ON THE PINNACLE OF THE TEMPLE.

Water colour. The Temple is of Gothic type, with many pinnacles.

6½ inches h., by 5¼ inches w.

Signed 'W. Blake, inv.'

Lent by John Linnell, sen., Esq.

No. 191.—MARY AT HER DISTAFF, WATCHED BY TWO ANGELS.

Water colour.

6¾ inches h., by 5¾ inches w.

Signed 'W. Blake, inv.'

Lent by John Linnell, sen., Esq.

No. 192.—SATAN IN COUNCIL.

Water colour. The devils are seated in yellow fire.

$6\frac{7}{8}$ inches h., by $5\frac{1}{4}$ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

No. 193.—CHRIST'S TROUBLED DREAM.

Water colour. Serpents, a lion, &c. haunt the Sleeper.

$6\frac{1}{2}$ inches h., by $5\frac{1}{4}$ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

No. 194.—CHRIST REFUSING THE BANQUET OFFERED
BY SATAN.

Water colour.

$6\frac{3}{4}$ inches h., by $5\frac{3}{8}$ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

No. 195.—CHRIST AND THE BAPTIST, WITH TWO
ANGELS.

Water colour.

$6\frac{3}{4}$ inches h., by $5\frac{1}{2}$ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

No. 196.—THE BAPTISM OF CHRIST.

Water colour.

$6\frac{3}{4}$ inches h., by $5\frac{1}{4}$ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

No. 197.—THE FIRST TEMPTATION.

‘Cominmand that these stones be made bread.’

Water colour.

6½ inches h., by 5½ inches w.

Signed ‘*W. Blake, inv.*’

Lent by John Linnell, sen., Esq.

No. 198.—CHRIST MINISTERED TO BY ANGELS.

Water colour.

6½ inches h., by 5¾ inches w.

Signed ‘*W. Blake, inv.*’

Lent by John Linnell, sen., Esq.

No. 199.—MORNING CHASING AWAY THE PHANTOMS.

Water colour. The first of the series.

6½ inches h., by 5¼ inches w.

Signed ‘*W. Blake, inv.*’

Lent by John Linnell, sen., Esq.

No. 200.—THE SECOND TEMPTATION.

Satan displaying the kingdoms of the earth.

Water colour.

6⅞ inches h., by 5¼ inches w.

Signed ‘*W. Blake, inv.*’

Lent by John Linnell, sen., Esq.

No. 201.—THE SPIRITUAL FORM OF W. PITT GUIDING
BEHEMOTH.

Tempera (fresco). We must refer to No. 126 for the reference to Blake's own description of this surprising but inexplicable invention. No. 2 in Blake's Exhibition in Broad Street, 1809. Not in Catalogue, ‘Gilchrist's Life.’

29 inches h., by 24 inches w.

Lent by Samuel Palmer, Esq.

No. 202.—THE GOOD AND EVIL ANGELS STRUGGLING
FOR POSSESSION OF A CHILD.

Colour printed. No. 20 in Gilchrist & Rossetti's Catalogue.

17 $\frac{1}{2}$ inches h., by 23 $\frac{1}{4}$ inches w.

Lent by Capt. Butts.

No. 202*.—FIRE.

Water colour. No. 54 in Gilchrist & Rossetti's Catalogue.

12 $\frac{1}{2}$ inches h., by 16 $\frac{3}{4}$ inches w.

Lent by Capt. Butts.

No. 203.—ST. MATTHEW.

Blake's representation of Inspiration. The Evangelist shows surprise at the Gospel brought down to him by the Angel. The description in Gilchrist & Rossetti's Catalogue, No. 28, is different. It is there said, 'The Angel is showing him a roll, written with blood-red characters of the Hebrew type — the record of the Lamb that was slain. Matthew starts back amazed at the riches of the grace of God.'

Tempera.

14 $\frac{3}{4}$ inches h., by 10 inches w.

Lent by W. B. Scott, Esq.

No. 204.—HECATE.

Colour printed. No. 228 in Gilchrist & Rossetti's Catalogue.

17 $\frac{1}{8}$ inches h., by 22 $\frac{1}{2}$ inches w.

Lent by Capt. Butts.

No. 205.—ELOHIM CREATING ADAM.

Colour printed. No. 18 in Gilchrist & Rossetti's Catalogue.

16 $\frac{5}{8}$ inches h., by 21 inches w.

Lent by Capt. Butts.

No. 206.—‘THOU ART FAIRER THAN THE CHILDREN
OF MEN.’

Water colour, over a strong ground of pencilling. No. 62 in Gilchrist & Rossetti's Catalogue.

$14\frac{3}{4}$ inches h., by $12\frac{3}{4}$ inches w.

Lent by Capt. Butts.

No. 207.—THE COMPASSION OF PHARAOH'S DAUGHTER
ON FINDING OF MOSES.

Water colour. No. 115 in Gilchrist & Rossetti's Catalogue.

$12\frac{3}{4}$ inches h., by $12\frac{1}{2}$ inches w.

Lent by Capt. Butts.

No. 208.—‘UNTO ADAM ALSO AND TO HIS WIFE DID
THE LORD GOD MAKE COATS OF SKINS.’

Genesis iii. 21.

Water colour. No. 45 in Gilchrist & Rossetti's Catalogue.

$15\frac{1}{2}$ inches h., by $11\frac{1}{4}$ inches w.

Lent by Capt. Butts.

No. 209.—RUTH, THE DUTIFUL DAUGHTER-IN-LAW.

Water colour. No. 46 in Gilchrist & Rossetti's Catalogue. ‘Extremely beautiful.’

$13\frac{3}{4}$ inches h., by $12\frac{3}{4}$ inches w.

Lent by Capt. Butts.

No. 210.—THE FOUR-AND-TWENTY ELDERS CASTING
THEIR CROWNS BEFORE THE DIVINE
THRONE.

Water colour. No. 63 in Gilchrist & Rossetti's Catalogue.

$13\frac{3}{4}$ inches h., by $11\frac{1}{2}$ inches w.

Lent by Capt. Butts.

No. 211.—SATAN CALLING UP HIS LEGIONS.

Tempera (fresco). This is a second picture, of admirable power, of this subject. We must enter this work, as we have done No. 182, as exhibited by Blake at Broad Street, Golden Square, in 1809, and leave the question as to which of the two pictures was actually there undecided. No. 47 in Catalogue, 'Gilchrist's Life.'

21 inches h., by 16½ inches w.

Lent by Samuel Palmer, Esq.

No. 212.—SUBJECT FROM MILTON'S 'PARADISE LOST.'

Water colour. This is similar in design to the same subject sent by Mr. Strange. This is probably the first executed.

19¾ inches h., by 15¼ inches w.

Lent by John Linnell, sen., Esq.

No. 213.—SUBJECT FROM MILTON'S 'PARADISE LOST.'

Water colour. The above remarks apply here also.

20 inches h., by 15½ inches w.

Lent by John Linnell, sen., Esq.

No. 214.—SUBJECT FROM MILTON'S 'PARADISE LOST.'

Water colour. Same as above.

19¾ inches h., by 16 inches w.

Lent by John Linnell, sen., Esq.

No. 215.—THE WISE AND FOOLISH VIRGINS.

Water colour. No. 94 in Catalogue appended to 'Gilchrist's Life.' A very fine work. 'The Wise Virgins are in a serried upright group, the Foolish Virgins distracted and scattered, some on their knees. Above them an Angel, floating in a horizontal position, blows his trumpet for the coming of the Bridegroom.'

14½ inches h., by 13 inches w.

Lent by John Linnell, sen., Esq.

No. 216.—THE DEATH OF THE VIRGIN MARY.

‘Then saith He to the disciple, Behold thy mother.’—St. John xix. 27.

Water colour. Splendid effect of rainbow tints, within which stands St. John. Angels attend the deathbed. No. 42 in Gilchrist & Rossetti’s Catalogue.

14 $\frac{7}{8}$ inches h., by 14 $\frac{5}{8}$ inches w.

Lent by Capt. Butts.

No. 217.—SAMSON SUBDUED.

‘And she made him sleep on her knees,’ &c.—Judg. xvi. 19.

Water colour. No. 60 in Gilchrist and Rossetti’s Catalogue.

15 $\frac{1}{2}$ inches h., by 14 $\frac{1}{8}$ inches w.

Lent by Capt. Butts.

No. 218.—THE DEATH OF ST. JOSEPH.

‘Into Thy hands I commend my spirit, for Thou hast redeemed me.’—Psalm xxxi. 6.

Water colour. A companion design to No. 216, the rainbow appearing also. Joseph is tended by Christ and Mary. Very fine invention. No. 43 in Gilchrist and Rossetti’s Catalogue.

14 $\frac{7}{8}$ inches h., by 14 inches w.

Lent by Capt. Butts.

No. 219.—AN ALLEGORICAL SUBJECT: A CROWNED FEMALE IN THE CLOUDS.

Indian ink.

5 $\frac{1}{4}$ inches h., by 4 $\frac{1}{2}$ inches w.

Lent by the late W. Fuller Maitland, Esq.

No. 220.—MOTHER RESCUING HER CHILD FROM AN EAGLE.

Indian ink. Design for an engraving illustrating the ballad of ‘The Eagle,’ by Wm. Hayley, published 1802. Printed for Wm. Blake when at Felpham.

5 $\frac{3}{4}$ inches h., by 4 $\frac{3}{4}$ inches w.

Lent by the late W. Fuller Maitland, Esq.

No. 221.—THE 'KING OF THE JEWS.'

Water colour. 'A curious and interesting treatment of the subject of the Crucifixion.'
See Catalogue, 'Gilchrist's Life,' No. 155.

13 $\frac{1}{8}$ inches h., by 13 $\frac{3}{8}$ inches w.

Lent by A. A. Weston, Esq.

No. 222.—THE RAISING OF LAZARUS.

Water colour. No. 145 in Catalogue, 'Gilchrist's Life.' It is there described 'grand in emotion and points of view. Lazarus floats up at the word of Christ out of a grave dug in the earth.'

15 $\frac{1}{2}$ inches h., by 12 inches w.

Signed 'W. B.'

Lent by Lord Houghton.

No. 223.—Two drawings in one frame :—**EMBLEM OF THE GRAVE.**

A late drawing. Indian ink.

8 inches h., by 6 $\frac{1}{2}$ inches w.

LEAR AND CORDELIA.

An early drawing. Water colour.

5 inches h., by 7 inches w.

These two drawings were purchased from Mrs. Blake after his death. The price given, perhaps a nominal one, was £8 : a larger price than he usually received in his lifetime.

Lent by Miss Julia Smith.

No. 224.—SAMSON BREAKING HIS BONDS.

Water colour. Painted in 1805. No. 59 in Catalogue in 'Life of Blake.'

16 $\frac{3}{4}$ inches h., by 14 $\frac{1}{4}$ inches w.

Lent by George Smith, Esq

No. 224.*—ANGELS CONDUCTING THE SOULS OF THE JUST INTO PARADISE.

Indian Ink.

12½ inches h., by 18¾ inches w.

Lent by Tom Taylor, Esq.

No. 225.—A SMALL DRAWING OF THE LAOCOÖN.

This drawing was made by Blake, in the Royal Academy, for a small plate he made of the Laocoön, in 'Rees's Encyclopædia'; the article on Sculpture being written by Flaxman.

11½ inches h., by 7¾ inches w.

Lent by Alfred Aspland, Esq.

No. 226.—THE TREE OF LIFE, WITH FIGURES DANCING ROUND.

Pencil. A slight sketch, the commencement of a picture.

17¼ inches h., by 13 inches w.

Lent by Alfred Aspland, Esq.

No. 227.—THE COMMENCEMENT OF A PICTURE OF THE LAST JUDGMENT.

Slight sketch in pencil.

17½ inches h., by 13 inches w.

Lent by Alfred Aspland, Esq.

No. 228.—DRAWING OF JUPITER, &c.

From antique marbles, to illustrate Flaxman's article on Sculpture in 'Rees's Encyclopædia.' The glory round the head of the superb Jove is composed of figures.

10½ inches h., by 8½ inches w.

Lent by George Smith, Esq.

No. 229.—TWO PENCIL SKETCHES.

One for Hayley's 'Ballads.'

Lent by George Smith, Esq.

No. 230.—TWO SKETCHES IN PENCIL (UNEXPLAINED).

Lent by George Smith, Esq.

No. 231.—DEATH.

Sketch in pencil.

$9\frac{3}{4}$ inches h., by $12\frac{1}{2}$ inches w.

Lent by George Smith, Esq.

No. 232.—THREE PENCIL SKETCHES.

One for the Death of the Wicked Man, in 'The Grave'; another, 'Eve Tempted.'

Lent by George Smith, Esq.

No. 233.—ADAM AND EVE, WITH ANGELS.

Pencil sketch.

$14\frac{3}{4}$ inches h., by $19\frac{1}{2}$ inches w.

Lent by Mrs. Gilchrist.

No. 234.—SKETCH IN INDIAN INK.

Supposed to be a composition to represent the same sentiment as that in 'The Grave,' called 'The Soul visiting the Recesses of the Grave.'

$12\frac{1}{4}$ inches h., by $8\frac{1}{4}$ inches w.

Lent by George Smith, Esq.

No. 235.—NEWTON.

Sketch in pencil.

8 inches h., by $10\frac{1}{4}$ inches w.

Lent by George Smith, Esq.

No. 236.—TWO SKETCHES IN PENCIL.

Probably for his 'Prophetic Books.'

Lent by George Smith, Esq.

No. 237.—EVE AND SATAN (?).

Pencil sketch.

16 inches h., by 19½ inches w.

Lent by Mrs. Gilchrist.

No. 238.

Two sketches in pencil.

Lent by Mrs. Gilchrist.

No. 239.—TWO SKETCHES IN PENCIL.

Probably for his 'Prophetic Books.'

Lent by George Smith, Esq.

No. 240.—STUDIES OF THE NUDE.

Two sketches in pencil.

Lent by George Smith, Esq.

No. 241.—THE PENCIL SKETCHES OF FIGURE COMPOSITIONS.

Lent by George Smith, Esq.

**No. 242.—THE TRANSFORMATION OF THE THIEVES, IN
'DANTE.'**

Sketch in pencil.

19¼ inches h., by 13½ inches w.

Lent by George Smith, Esq.

No. 243.—CALIBAN.

Sketch in pencil.

 $7\frac{3}{4}$ inches h., by 7 inches w.

Lent by George Smith, Esq.

No. 244.—‘AND PITY, LIKE A NAKED NEW-BORN BABE.’

Pencil.

14 inches h., by $17\frac{1}{2}$ inches w.

Lent by Mrs. Gilchrist.

No. 245.—A LIFE STUDY : TIME.

Lead-pencil drawing.

 $12\frac{3}{4}$ inches h., by $17\frac{1}{2}$ inches w.

Lent by A. Macmillan, Esq.

No. 246.—TWO SKETCHES IN PENCIL (UNEXPLAINED).

Lent by George Smith, Esq.

No. 247.—TWO SYMBOLICAL FIGURES: ONE A SHEPHERD WITH HIS DOG.

Lent by A. Macmillan, Esq.

No. 247.*—ENGRAVING BY BLAKE OF SUBJECT FROM THE BEGGAR'S OPERA, PAINTED BY WM. HOGARTH.

Lent by J. R. P. Kirby, Esq.

No. 248.—THREE SKETCHES.

Two in black and white; one representing the Deluge.

Lent by A. Macmillan, Esq.

**No. 249 to 266.—ENGRAVINGS BY BLAKE FROM THE
BOOK OF JOB.**

Lent by Alfred Aspland, Esq.

No. 267.—THE ANCIENT OF DAYS.

A stamped print, coloured by hand for Mr. Tatham, by Blake, on his deathbed.

$9\frac{1}{8}$ inches h., by $6\frac{3}{4}$ inches w.

Lent by J. E. Taylor, Esq.

No. 268.—THE ANCIENT OF DAYS.

The same, painted up in water colour, by hand, a very different treatment.

$9\frac{1}{8}$ inches h., by $6\frac{3}{4}$ inches w.

Lent by W. B. Scott, Esq.

**No. 269.—THE ANCIENT OF DAYS : SETTING A COMPASS
ON THE FACE OF THE EARTH.**

Two States.

Stamped prints. These show the printing before painting was applied. Nos. 267 and 268 show the great dissimilarity of the treatment by hand. Probably the darkness of the first (267) was unintentional, properly speaking. This anthropomorphic subject was a favourite with him.

Lent by A. Macmillan, Esq.

**No. 270.—THREE ENGRAVINGS FROM HIS PROPHETIC
BOOKS.**

The fourth on the reverse side of Jerusalem, chap. 2.

Lent by A. Macmillan, Esq.

**No. 271.—TWO ENGRAVINGS.—SMALL PORTRAIT OF DE
HALLER, AND FERTILISATION OF EGYPT.**

After FUSELI.

Lent by H. R. Page, Esq.

No. 272.—ENGRAVINGS FROM BOOK OF JOB,

Lent by Sir C. Dilke, Bart., M.P.

No. 273.—SONGS OF INNOCENCE.

Stamped prints, coloured by hand.

Lent by Miss E. J. Carey.

No. 274.—SONGS OF INNOCENCE.

Completing the series. These are printed also on the other sides.

Lent by Miss E. J. Carey.

**No. 275 & 276.—STAMPED PRINTS: THE SERIES OF
SONGS OF INNOCENCE AND EXPERIENCE.**

In frames. These are simply as printed, untouched by hand-painting.

Lent by Madame Bodichon.

No. 277.—SONGS OF INNOCENCE.

Coloured by hand.

Lent by Miss E. J. Carey.

No. 278.—SONGS OF EXPERIENCE.

Ditto.

Lent by Miss E. J. Carey.

**No. 279 & 280.—SIX SUBJECTS FOR MARY WOOLSTONE-
CRAFT'S 'TALES FROM REAL LIFE.'**

These six small prints are designed and engraved by Blake.

Lent by W. B. Scott, Esq.

**No. 281.—JOSEPH OF ARIMATHEA AMONG THE ROCKS
OF ALBION.**

With curious inscription. See reference to this print in 'Introductory Remarks.'

Dated 1773, *Michelangelo Pinxit.*

Lent by Mrs. Gilchrist.

**No. 282.—DROWNED FIGURES LYING ON A ROCK BY
THE SEA.**

Design cut on pewter.

Lent by Mrs. Gilchrist.

**No. 283.—LITTLE TOM, THE SAILOR: A POEM OR
BALLAD BY MR. HAYLEY, WITH TWO CUTS.**

Done on pewter (1800), and printed charitably with great success. It is inscribed :
'Printed for and sold by the widow Spicer, of Folkstone, for the benefit of her orphans.'
This was a project set on foot by Hayley to 'help the necessities of a meritorious woman,
which Blake entered warmly into. To save all expense, he and Mrs. Blake printed the
sheets themselves. It is now very scarce indeed, and consequently highly valued.

Lent by Mrs. Gilchrist.

No. 284.—DEATH OF THE FIRST-BORN.

Engraving.

Lent by Mrs. Gilchrist.

**No. 285 to 287.—SELECTION OF THE SERIES 'THE GATES
OF PARADISE.'**

Nine prints in three frames.

Lent by W. B. Scott, Esq.

No. 288.—STUDY OF THE HUMAN FIGURE.

A stamped engraving. Possibly for his poem of 'Jerusalem.'

Lent by W. B. Scott, Esq.

**No. 289.—ONE OF THE ILLUSTRATIONS TO THE SONGS
OF INNOCENCE.**

All the stamped prints coloured by hand show interesting differences of treatment.

Lent by Mrs. Gilchrist.

No. 290.—ENGRAVING : JOB.

Lent by Sir Charles Dilke, Bart. M.P.

**No. 291.—BLAKE'S ENGRAVING ON COPPER OF THE
CANTERBURY PILGRIMS.**

Lent by Sir W. Stirling Maxwell, Bart.

**No. 292.—SEVENTEEN SMALL DESIGNS FOR THE
ECLOGUES OF VIRGIL.**

Cut in wood by Blake. The only wood engravings proper done by him.

Lent by Reginald Palgrave, Esq.

No. 293.—A TYPICAL FIGURE OF IMMORTALITY.

Lent by Mrs. Gilchrist.

No. 294.—FOUR ENGRAVINGS.

Caricatures from drawings by Collings and Stothard.

Lent by H. R. Page, Esq.

No. 295 to 301.—SEVEN ENGRAVINGS ILLUSTRATING DANTE.

These large prints are all that Blake accomplished of the extensive series proposed by Mr. Linnell, the original drawings for which—98 in number—are in that gentleman's possession.

Lent by Alfred Aspland, Esq.

No. 302.—ONE OF THE ENGRAVED PAGES OF THE POEM 'JERUSALEM.'

Stamped engraving, touched by hand.

Lent by W. B. Scott, Esq.

No. 303.—DR. YOUNG BURYING HIS DAUGHTER (NARCISSA).

Indian ink drawing.

8 $\frac{3}{4}$ inches h., by 11 inches w.

Lent by Mrs. Gilchrist.

No. 304 to 306.—ELEVEN SMALL STAMPED AND WATER-COLOURED DESIGNS, WITH MAXIMS ON RELIGION, &c.

Three frames, four in each. One contains three only. See No. 310.

Lent by Mrs. Tulk.

No. 307.—FRONTISPIECE TO HIS POEM 'EUROPE.'

A stamped print, touched by hand.

Lent by W. B. Scott, Esq.

No. 308.—Three Engravings in one Frame :—

PORTRAIT OF COWPER'S MOTHER.

COWPER'S GARDEN HOUSE.

ST. EDMUND'S CHAPEL.

Lent by H. R. Page, Esq.

**No. 308.*—ENGRAVING OF THE REV. JOHN CASPAR
LAVATER, OF ZURICH.**

Lent by Henry Vaughan, Esq.

ILLUSTRATED WORKS BY WM. BLAKE, IN GLASS CASE.**No. 309.—SONGS OF INNOCENCE AND EXPERIENCE.**

Lent by Frederick Locker, Esq.

No. 310.—NATURAL RELIGION.

Lent by Frederick Locker, Esq.

No. 311.—THE GATES OF PARADISE.

Lent by Frederick Locker, Esq.

No. 312.—SONGS OF INNOCENCE AND EXPERIENCE.

Lent by Sir C. W. Dilke, Bart.

No. 313.—URIZEN.

Lent by Frederick Locker, Esq.

No. 314.—DAUGHTERS OF ALBION.

Lent by Frederick Locker, Esq.

No. 315.—MS. POETRY IN AUTOGRAPH OF BLAKE.

Lent by Frederick Locker, Esq.

No. 316.—THE BOOK OF THEL.

Lent by Frederick Locker, Esq.

No. 317.—AMERICA.

A Prophecy.

Lent by Frederick Locker, Esq.

**No. 318.—SKETCH-BOOK OF BLAKE AND VARLEY:
FIGURE OF THE GHOST OF A FLEA.**

See 'Portfolio,' July 1771. 'The Ghost of a Flea,' engraved by Varley, in his 'Zodiacal Physiognomy,' and also that in 'Gilchrist's Life,' p. 255, Vol. I., are only the head of this figure. Mr. Varley says: 'This spirit afterwards reappeared to Blake, and afforded him a view of his whole figure, an engraving of which I shall give in this work.' The 'Zodiacal Physiognomy,' however, did not issue a second part. The little sketch-book now shown is Mr. Varley's, and the sketch of 'the whole figure' that referred to by him.

Lent by W. B. Scott, Esq.

**No. 319.—THE 'DESCRIPTIVE CATALOGUE' OF HIS
EXHIBITION, 1809.**

The Exhibition consisted of 16 Pictures 'painted by W. Blake in water colours, being the ancient method of Fresco painting restored. 1809.'

Lent by George Smith, Esq.

**No. 320.—A NOTICE OF EXHIBITION OF PAINTINGS
IN FRESCO.**

Fly-leaf or circular by William Blake, and describing an invention of a portable fresco, May 1809.

Lent by Alexander C. Weston, Esq.

No. 321.—YOUNG'S NIGHT THOUGHTS.

Illustrations by W. Blake. 2 vols. large folio. This stupendous series of imaginative designs is executed round an inlaid copy of the folio edition of Young. Every page is filled with water-colour inventions, altogether nearly 500 in number. Of course it is impossible to expose these except one at a time.

Lent by Mr. Bain.

No. 322.—PORTRAITS DRAWN BY BLAKE FROM VISIONS.

Lent by George Smith, Esq.

**No. 323.—ILLUSTRATIONS OF 'THE PILGRIM'S
PROGRESS.'**

Water colour.

Lent by Lord Houghton.

ILLUSTRATED BOOKS ENGRAVED BY WM. BLAKE.

- No. 324.—NIGHT THOUGHTS. By Edward Young.
Lent by Mr. Bain.
- No. 325.—DESIGNS TO A SERIES OF BALLADS written by Wm. Hayley, and founded
on Anecdotes relating to Animals.
Lent by J. R. J. P. Kirby, Esq.
- No. 326.—FLAXMAN'S HESIOD. Engraved by W. Blake. See card in case.
Lent by W. B. Scott, Esq.
- No. 327.—BLAIR'S GRAVE.
Lent by W. B. Scott, Esq.
- No. 328.—HAYLEY'S ESSAY ON SCULPTURE. Three engravings
by Blake.
- No. 329.—LIFE OF COWPER. 3 vols. Plates by Blake.
- No. 330.—FUSELI'S LECTURES ON PAINTING. Plates by
Blake.
- No. 330.*—LAVATER'S APHORISM. Frontispiece by Blake.
- No. 331.—ENGRAVING AFTER FUSELI. By Blake.
Lent by W. B. Scott, Esq.
- No. 332.—EXAMPLE OF BLAKE'S MANNER OF OUTLINE ENGRAVING.
Lent by W. B. Scott, Esq.
- No. 333.—SWEDENBORG'S WISDOM OF ANGELS, with Pencil Notes by Wm. Blake.
Lent by J. R. J. P. Kirby, Esq.

5
Burlington Fine Arts Club

AN EXHIBITION
OF
ARTISTIC PAINTED GLASS

FROM THE 14TH TO THE 19TH CENTURY

COLLECTED AND ARRANGED

BY THE

MARQUIS D' AZEGLIO



Printed by

SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON

1876



SOME ACCOUNT
OF THE COLLECTION OF
ARTISTIC PAINTED GLASS

Exhibited in the Gallery of the Burlington Fine Arts Club,

1876.

I HAVE been asked to write a few lines about the paintings on glass collected by me, and now exhibited at the Burlington Fine Arts Club.

It would be impossible for me to say much about them. Notwithstanding researches in ancient authors, I have been able to find hardly any mention of this subdivision of art. I shall feel very much indebted to any one who may assist me with some information about the painters and their methods of painting.

I have done my best to classify these glasses chronologically. But mistakes may have occurred, and I shall feel obliged by their being pointed out to me.

This, at all events, is, I suppose, undoubted: that I have been the first to notice and collect them. Not only have I invented the very trays in which they are placed, but I have been obliged to find even a name for the glasses, to distinguish them from the stained glass. I called them

artistic painted glasses. The French, I am told, give to some of them the name of *Verre Eglomisé*. Nobody has been able to give me the etymology of the word. Having a start of ten or twelve years this has enabled me to form a collection of about a hundred choice pieces. I now have some formidable competitors on the Continent, among whom are Castellani in Rome, and Spitzer in Paris.

In 1865, in a small curiosity shop in Milan, I came across the first of these glasses. It forms part of the tray No. 9; a large circular rock crystal lens, with a Descent from the Cross in a grand style, and underneath the arms of the Venier family of Venice. I thought it very beautiful; but after carefully examining it, I could not make out what it was. It looked like a sort of enamel. At all events, I secured it for a moderate price. Singular enough, this my first *trouvaille* I still consider as one of the gems of my collection. Soon after my return to London young Mr. Farrer of Bond Street wrote to say that he wanted to show me an exquisite object of art. It was the companion to the one above mentioned, 'Christ in the Garden of Olives.'

These two glasses are worth looking at with a magnifying lens, to notice the expression of the faces. Still, not having yet decided about forming a collection, I only purchased this glass much later; in fact from the widow of Mr. Farrer. Subsequently, having met with a few more, it struck me that perhaps here was a forgotten branch of art worth illustrating, and thus I gathered this collection all over Europe.

Italian glasses are by far more numerous than foreign ones. Thus this collection numbers 76 Italian against 24 foreign.

One of their merits is their great variety, which is a prominent feature. The dates range between 1350 and the present period. Up to 1500 they might be described as mere engravings or graffiti on a thin gold leaf, evidently the last traces of the tradition of Roman glass, and specially of the

early Christian glasses of the Catacombs ; although in the latter the gold engraving was encased between two layers of glass.

In the tray No. 1, Italian, may be seen a circular glass described as a Roman glass, and supposed to represent (according to the Roman archæologist Poletti) the Empress Marcia Otacilla A.D. 240. The engraving is similarly placed between two glasses. The genuineness of this glass and of other similar ones is very much contested by antiquaries in Italy. Delange and Poletti, two competent judges, feel convinced of its authenticity. My knowledge in these matters is not sufficient for me to decide. Certainly they are far different from the catacomb glasses. But could it not be possible that they were worn as bullæ or ornamental brooches with family portraits. I met with such glasses in the principal museums in Europe.

In the tray No. 5 there is a very curious Byzantine glass, which I consider very rare. But Greek art has been so constantly the same that it is difficult to fix a date for it.

In the tray No. 3 may be seen a Madonna from the Palazzo Costabili at Ferrara, interesting on account of the date of 1408 on the painting.

A very old writer on art, Cennino Cennini, 1437, describes the process of painting the glasses of that early period in his quaint old Italian.*

He says that there is a very pretty, graceful, and uncommon way of painting on glass, which is a style of great devotion for ornamenting reliquaries, and requires a firm and prompt habit of drawing. He describes the *modus operandi*, the selection of fine glass and gilding. Then he adds that the artist must provide himself with a brush-handle and fix at the end an (*agugiella*) a needle of small dimensions. And in the name of God the artist begins tracing the figure he means to represent. This first indication to be very slight, as no correction is possible. ' Thus work on gently so as to determine the drawing. After that, continue as if working with a brush,

* This passage is only to be met with in the edition of Cennini by Lemonnier, Florence, 1859.

although you can only use the point. In proof of the lightness of hand, requiring to be well rested, remember that the deepest shadowing can only be obtained by reaching through the gold down to the glass itself, while the middle shadowing needs not totally to pass through the gold.' Cennini even goes so far as to advise the artist to keep his arm in a sling the day previous, so as to have it perfectly rested and still. He describes the way of scratching the gold away from the ground-work, replacing it by *azzurro ultramarino ad olio*. He enumerates various colours which may be used *macinati ad olio*, negro, verderame, and lacca. He prefers black to any other, as giving more relief to the figures.

The six first trays of this collection illustrate by various specimens the description given by Cennini.

In 1500 we find a totally different style of painting. These are much more highly finished and entirely coloured; in fact perfect miniatures, mostly under rock crystal. Some are found even mounted in gold, which might show that they were considered valuable objects.

The landscapes are pencilled in gold in a most exquisite manner, the gilding elaborately finished. It has been impossible as yet to explain how the artist executed these paintings. There is a peculiar gummy or waxy appearance in the colours. The name of the artist appears nowhere. Perhaps they may have been painted in convents, or by the illuminators of manuscripts. I suspect that most of them came from Milan and Venice.

Labarte, in the illustration on the catalogue Debruge, writes the following observations :

Le genre de peinture exécuté sur ces plaques de crystal de roche est fort rare et doit être l'œuvre d'un artiste qui n'a pas eu d'imitateurs. Le Musée du Louvre, Salle des Bijoux, possède un petit monument fort richement décoré, qui renferme quelques plaques de crystal peintes de cette manière. La Kunstkammer de Berlin conserve aussi deux plaques assez

grandes. On voit encore deux fragments de ces cristaux peints dans le Cabinet des Antiques à Vienne.

Il est assez difficile, à moins de détruire l'objet, de savoir de quelle manière cette peinture a été appliquée sur le crystal, qui n'a pu aller au feu. Voici comment on peut supposer que l'artiste a procédé :

'Après avoir appliqué et fixé sur le crystal une feuille d'or laminé, il l'a ensuite grattée pour ne laisser subsister que les filets qui forment les encadrements des sujets et les parties de bordures en rinceaux d'or. Puis il a peint sur le crystal en commençant par les rehauts et par les parties dorées et argentées faites avec de l'or et de l'argent en coquille. Les autres ont ensuite été obtenues au moyen de l'application de teintes plates de différentes couleurs. Le fond marbré à demi transparent étendu sur toute la surface a rempli les parties nues du champ, et une feuille d'or appliquée par-dessus ce fond marbré lui a donné le reflet qui l'eclaircit. Enfin pour protéger l'or et les couleurs posés sur le crystal on a enduit le tout d'une matière gommeuse qui a été recouverte d'une feuille d'étain. De l'inspection de la pièce il paraîtrait que cette matière gommeuse et la feuille d'étain auraient été mises en fusion au moyen de l'approche d'un fer chaud à l'effet de les faire adhérer à la peinture et au crystal.'

The following is the only other mention I have found in works about the art of this painting on glass. It is from M. de Laborde's book on the enamels of the Louvre. After speaking of certain Italian enamels, M. de Laborde says :

'Tout cela n'est pas digne de l'Italie : on aurait compris qu'elle ne s'essayât pas dans un genre de peinture qu'elle pouvait déclarer trop imparfait, mais une fois qu'elle l'abordait elle devait y laisser son cachet. Il serait injuste toutefois et inconséquent de trancher la question avec des éléments aussi incomplets pour la juger. Mais ce qui ferait supposer que les artistes Italiens abandonnèrent l'émail après de faibles essais et de

rares tentatives, c'est qu'ils tournèrent la difficulté et tentèrent de produire des émaux ou du moins d'en donner l'apparence avec du crystal peint à chaud et à froid.

'CRYSTAUX PEINTS À FROID.—Je me figure que les lenteurs, les difficultés, les accidents causés par le procédé des émaux appliqués au crystal de roche engagèrent quelques peintres à tourner une seconde fois la difficulté, et tandis que leurs confrères simulaient de vrais émaux avec de l'émail appliqué derrière le crystal, ils simulèrent le procédé par la peinture exécutée à froid derrière le même crystal.

'Cette peinture, comme on le voit de nos jours où les fixés sont à la mode, acquérait une grande vivacité par le brillant que sa surface polie donnait aux couleurs qui elles-mêmes se détachaient sur un fond de paillon fixé au crystal et soutenu par une couche épaisse de mastic.

'Quelques-unes de ces peintures sont fines, délicates, et l'œuvre microscopique d'un miniaturiste habile. On en voit quelques échantillons dans les collections Carrand et Pourtalès.'

It is evident from what precedes that these two writers had only seen very few specimens of these glasses, which they considered as the work of a single artist.

At the end of 1500 and the beginning of 1600 a new and less expensive system seems to have prevailed: the application on rough pieces of Murano glass of cheap engravings. By some unexplained process the paper was removed, as it now is in potichomanie, and the tracings remaining were coloured by hand by second-rate artists, with now and then the introduction of gold, which being placed either as gilding or behind other colours gave the appearance of metallic colours. The glass was made by taking a lump of that material and rolling it with wooden rollers while hot as if it were paste. This explains the irregular shape of this glass.

The trays 8 and 11 may give an idea of this style of painting as well as

'Adam and Eve,' in tray 7, from the well-known engraving of Marc Antonio ; besides a large Venetian salver with the 'Judgment of Paris,' from Raphael, and a tazza of 'Vetro di Trina,' with a female portrait, both first-rate specimens.

Many wood engravings thus applied are to be met with all over Italy, and might give an idea of the cheap engravings of that period.

To this rather common style another succeeded about 1650, more carefully executed, apparently in southern Italy, at Naples. The artists again painted highly finished compositions, sometimes richly decorated with gold, specially in the dresses. Specimens of these are to be met with in trays 12 and 13 : 'The Flight into Egypt,' 'David and Goliath,' 'St. John the Baptist,' and 'The Adoration of the Magi.' Many of these are in the original frames.

To this period may also be attributed paintings for furniture and cabinets, several of them in the style of Luca Giordano, or representing flowers, sea views, etc. Some of these are to be found in tray No. 14. A 'Holy Family' of great dimensions in a frame is attributed to Luca Giordano, 1650.

A peculiar glass may be seen in tray No. 7 representing Fame. It is engraved with a diamond on the back of the glass itself, and a fault in the surface has been utilised as the sun.

A few compositions of larger dimensions form the quota of the 18th century in Italy. Some of these are attributed to artists of the Genoese school, among which is the engraving on silver leaf of the Madonna of Savona by Agostino Ratti, a Genoese painter attached to the majolica manufacture of Savona, several of his works there being signed and dated 1721.

Heads in the style of Piazzetta, a Venetian painter, and a view of the Ponte Vecchio at Florence in 1851, close the series of Italian glasses.

In the foreign glasses I have placed a few specimens of Chinese and Indian glass to show that this art was not limited to Europe.

Some very early specimens of German glass may give an idea of what was done probably at Nuremberg and in Flanders. The painting of the 'Death of the Madonna' belonged to Baron Marochetti, who prized it very much. It was purchased after his death by Mr. Cook of Richmond, who was pleased to add it to my collection.

'The Three Graces,' a scarce French glass of 1550, was given to me by Mr. John Leslie, who bought it at Baron Marochetti's sale. The Madonna of the school of Holbein belonged to Mr. Layard. Some of these glasses are signed with monograms.

My wish is that artists and collectors in this country may view the collection with interest; and although it does not consist of the work of eminent painters, they may have some pleasure in visiting it.

Specimens are getting scarce. My plan is, whenever I find a fine example to discard an inferior one. I hope thus to be able still to improve the collection exhibited in the hospitable rooms of the Burlington Fine Arts Club.

D'AZEGLIO.



*Illustrated with 12 Engravings
Catalogue of the Works of Rembrandt*

Catalogue

OF

THE ETCHED WORK

OF

REMBRANDT

Selected for Exhibition

At the Burlington Fine Arts Club,

WITH INTRODUCTORY REMARKS BY A MEMBER OF
THE CLUB.

1877.

PRIVATELY PRINTED FOR THE CLUB.

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LONDON:
METCHIM & SON, 20, PARLIAMENT STREET, S.W.,
AND
32, CLEMENT'S LANE, E.C.

1877.

The following Monograph makes no pretence to the infallibility of a Treatise.

A somewhat hurried attempt to give practical shape to suggestions made ten years ago—the utmost that can be claimed for it is that it may serve as a point of departure for more deliberate work in other and more competent hands.

Meanwhile, it is hoped that it has been so written that no one but its Author can, properly, be held responsible for the subversive theory which it seeks to establish.

1st May, 1877.



INTRODUCTORY REMARKS.

THE action of the Club in bringing together the present collection has been mainly utilitarian, and, in furtherance of a special object to be presently described, its aim on this occasion has been less to gratify the eye than instruct the sense and stimulate the critical faculty.

That object may be thus briefly explained. On the occasion of a former Exhibition of the Etchings of Rembrandt, in the Old Club House in 1867, it was suggested to the Committee that the arrangement according to *Subject*, then universally adopted, was fatal to the comprehensive study of such works, and that it might with advantage be discarded for the more rational order of *date of production*; that an arbitrary method, by which works of the latest were mixed up with works of the earliest period, confused

the sense, perverted the judgment, and rendered critical examination and comparison impossible ; and, generally, that such a system, though it might satisfy the Cataloguer, was unworthy of the Biographer and useless to the Student. The Art work of a lifetime, it was contended, should not be looked at as a series of hap-hazard disjointed efforts, but as the continuous expression of a prolonged chain of logical sequences depending for their coherence on the due maintenance of the order of their production, and only to be properly understood when studied in that order ; and finally it was hinted—and that with tolerable confidence—that if this unintelligent and incoherent classification were reversed, and a more consecutive method of arrangement substituted for it, new matter yet unsuspected in regard to the Etched Work of Rembrandt might be brought to light, and grave errors of attribution as to some of his larger published plates be both proved and rectified.

To these representations—novel and revolutionary as they no doubt felt them to be—the Committee were good enough to listen, and hence it came to be conceded not only that there should be a second Exhibition of the Etched Works of Rembrandt in the rooms of the Club, but that that exhibition, in accordance with one of the fundamental objects for which the Club was established, should be made subservient to a directly

useful purpose. Discarding therefore, the methods of the Cataloguers from Gersaint downwards, we have now, for the first time, what may be called the Natural History of Rembrandt before our eyes, and may read, *pari passu* with the events of his Life, the motives of that Art of which those events were, after all, but the proximate cause. Admitted thus to the intimacy at once of the Artist and of the Man, we may see him dealing with those magic fragments of copper to be measured only by inches on which his earliest essays were made; and, following him through the changes of style and execution of his middle period, may still attend him till his power, constantly augmenting, culminates in the impressive conceptions of his latest day—"Christ before Pilate" and the great "Crucifixion." We may perhaps be pardoned, if—brought suddenly into the presence of a great story thus graphically told, and while even yet in the full enjoyment and fruition of a grateful dream thus at length realised—a somewhat less grateful thought should carry us on to that inevitable time when, in common with all sublunary things, this wealth of treasure must come to be dispersed, and when our "Hundred Guilders in the First State," our "Rembrandts with the Sabre," our "Tholinx's," our "Buenos with the Black Ring," our "Old Haaring's," and our "Turned-up Hats and Embroidered Mantles"—with their inestimable dates and *griffonments*, and which by a generous courtesy we are now

permitted to enjoy as our own—will pass into hands that know us not.

* * * * *

Orlers, a Magistrate and Burgomaster of Leyden, having access to the municipal archives, and writing at a time when Rembrandt was alive to contradict him, tells us plainly that he was born on the 15th of July, 1606, and that, "become one of the most renowned painters of the century," he had removed to Amsterdam, where "in this year of 1641 he still lives;" while Rembrandt himself, in a precious note on his own portrait, contributed by Mr. Holford tells us no less plainly that in 1631, when that portrait was executed, he was twenty-four years of age—"Rembrandt, f. 1631, *Æ.* 24,"—the note clearly showing that the portrait in question was made in the early part of the year—*i.e.*, before the 15th of July—and that the supposition that he was born in 1607 or 1608 is gratuitous.

Nor, since it is an object of this paper to deal with error in whatever form it may present itself in connexion with Rembrandt, is there any better ground for the fable that he was born of needy parents and in his father's mill, seeing that his parents lived at the time of his birth in a well-to-do house in the Weddesteeg of Leyden, and that when the family property came to be divided some years

later on the death of his mother it consisted, besides "the house with land adjoining it" on the Weddesteeg, of "a house and land " on the Rhine, a house and land on the old Rampart, two other " houses (smaller) on the Rhine, two houses behind the three last, " and of a pleasure garden on the principal dyke of the town—besides " a-half share in the mill near the Whitte-Poert " (valued alone at 3,064 fl.,) and of " effects in gold and jewellery, and letters of rent."

Rembrandt, then, was of Burgher, not pauper origin, and his entry into the world was consistent with that status, since we find him in 1630 taking a good house on the Breedstraat of Amsterdam, and shortly afterwards aspiring to, and effecting, an alliance with the considerable family of Rombartus van Ulenburg, Jurisconsult, Councillor and Burgomaster of Leëuwarden, a member of the Court of Friseland, and more than once a political envoy from that Court.* Of this marriage with Saskia van Ulenburg, if time and space permitted, we should have much to say, since it furnished the proud and happy husband with many a motive for his art during the eight years of sunshine that succeeded it. Saskia, however, died in 1642, leaving to Rembrandt the usufruct of her

* NOTE.—It is this Rombartus who reports to his fellow magistrates how, on an occasion when he had been treated with marked affability and retained to dinner by William the Taciturn, the Prince, on leaving the table, had been assassinated by "a Bourgoingnon."—VOSMAER, "Rembrandt sa vie et ses œuvres," p. 43. La Haye, 1868.

property as long as he continued unmarried, with remainder to a son born of the marriage. From that moment the romance of his life may be said to have ended and comparatively little is known of Rembrandt. Whether, in the cloud that about that time began to gather about him and which finally enveloped him, this boy was a cause, or, whether, as some have not unreasonably supposed, Titus, by the various legal processes in which he figured, was merely an instrument to save for his father the wreck of a declining estate ; whether the cause of that decline was the reaction which often follows great success, or the general impoverishment consequent on the disastrous foreign wars in which Holland was then engaged ; or whether, as Sandrart suggests, Rembrandt would have been a richer man if he had known how to "*ménager les gens qu' il fréquentait*," it is not within the scope of this article to enquire. That of which we are only too certain is that, somewhere about 1654, he did marry again and that, in order to satisfy the claims put forth by the trustees of Titus, who was a minor, he was obliged to make an inventory of the goods which he had enjoyed in common with Saskia ; that he valued those goods at 40,000 fl., and that they realised less than 5,000 fl. ; and that this, with the sum produced by the sale of his house in 1660 for 6,700 fl., being insufficient to satisfy the claim against him, he became a bankrupt—and also, that, for some unexplained reason, his brother Adrian and his sister Elizabeth, both of whom had received a larger share of the patrimonial

estate than he, fell into extreme poverty about the same time. But what it chiefly concerns us to know is that through all the troubles that followed upon the death of Saskia and his subsequent marriage, his constitutional energy and industry never forsook him and that, from that time till his own death, though we hear and see him no longer, he was no less than at any period of his career adding to his power, and, both by his painting and etching, accumulating immortality. The following simple entry in the *Livre Mortuaire* of the Wester Kerk, of Amsterdam, is the last word we have of him :—

“ Tuesday 8 Oct., 1669, Rembrandt Van Riyn, Painter, on the Roozegraft, opposite the Doolhof. Leaves two children.”

A theory of Rembrandt's latest day, however, has been recently advanced so much more grateful to subscribe to than the received account and which is to some extent confirmed by the relatively considerable sum of 16fl. spent on his funeral, that we transcribe it *tel quel* :—

“ Un jour,” says Mons. Vosmaer, “ j’allai à la recherche au Rozegracht pour
 “ voir encore s’il ne restait plus de trace de la dernière demeure de Rembrandt, qui
 “ ne paraissait plus être connue. En face de l’emplacement où s’est trouvé le vieux
 “ *Doolhof* au côté nord, je remarquai deux façades de vieux style, portant des écussons,
 “ avec la date 1652. Or c’est vers 1656 que Rembrandt s’établit sur ce quai. Au
 “ rez-de-chaussée d’une de ces maisons, se trouve l’atelier de M. Stracké, statuaire.

“ Dès que j’entrai et regardais autour de moi, une vive ressemblance me frappa.
 “ Rembrandt a fait un croquis d’un vestibule, probablement dans sa maison. La vue
 “ est prise d’une chambre attenante, où au coin gauche se trouve une presse, à droite
 “ quelques marches d’un escalier. A travers la porte on voit le vestibule, deux
 “ fenêtres et une porte ouverte, par lesquelles on aperçoit le feuillage d’un arbre, un
 “ quai et les façades du côté opposé du canal. Voilà bien le même lieu que celui où
 “ je me trouvais ! M. Stracké eut la bienveillance de me montrer toute la maison,
 “ dont l’état actuel permet de saisir celui d’autrefois. Le plancher qui séparait les caves
 “ du premier étage a disparu, mais on voit encore les consoles des poutres. Au
 “ second étage, deux chambres ; celle qui donne sur le quai avait eu une belle cheminée
 “ et les murs sont encore garnis de plaques en faïence coloriée, recouvertes aujourd
 “ hui d’un papier moderne. L’autre appartement, qui a bien pu se prêter comme
 “ atelier de peintre, a trois fenêtres sur le nord. Le propriétaire a assuré au locataire
 “ actuel que la maison fut autrefois tellement garnie de marbre que la valeur des
 “ dépouilles en avait dépassé le prix d’achat de la maison. Même une ruelle,
 “ conduisant aux parties attenantes de la maison, en était pavée et aujourd’hui encore
 “ le dallage de la cuisine est en marbre de Carrare ! On voit que la maison, nouvelle-
 “ ment construite alors, n’avait pas l’apparence d’une pauvre retraite.

“ Voilà donc apparemment la demeure où le vieil artiste a passé ses derniers
 “ jours et où sont encore écloses tant de chefs-d’oeuvre.”

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It is necessary before proceeding further, to say a word on the
 part played by Etching in the time of which we are writing, and in
 explanation of that condition of the Etched plate which is technically
 called a “State.”

How comes it, it may first be asked, that the Old Masters made
 Etching—“Painter’s Etching” as it was called to distinguish it from

Engraver's copy—so essential a part of their practice and that with us moderns it is a comparatively lost Art? The answer is obvious. Etching is a direct and personal, as well as a reproductive, Art, and, in the days when locomotion was difficult and communication limited, it was at once a means of extending the reputation of the Artist and enlarging his market, and of putting into the hands of persons at a distance and of modest fortunes work as original as his painting, at a nominal cost. The engraving of the present day, or even of the day of the great English Mezzotinters, (who may be said to have done for Reynolds what Rembrandt did for himself,) supplies the same want in a much less perfect degree, seeing that the engraver's work, however useful in disseminating design, is, as to execution and expression, but speech at second hand, while Etching is utterance *à vive voix*. Etching, therefore, and with reason, entered largely into what may be called the Commerce of Art in Rembrandt's day. Simple people like ourselves profited by that commerce; nor have we in these later times to complain of it. How else in a small Society like this could we produce, at a month's notice and exhibit to others at a glance, the whole artistic side of such a life as Rembrandt's—how in our own persons, possess and enjoy, as we are able to do, not one but a dozen of his undoubted works! We venture to think the modern painter much to blame for his indifference to so original, prolific, and passionate an art—an indifference to which we owe the mischievous idea that has come to be spread abroad that Etching, the most

difficult of the Arts and the one which most requires the experience of the Master, is fitted only for the amusement of the Amateur ; and which again, has taught the latter to believe that in proportion as he is ignorant and untrained he can practise it successfully. To Philip Gilbert Hamerton* is due the merit of attempting to repair this mischief and of replacing by philosophical and sound reasoning original Etching on its true æsthetical foundations ; and to this Club, no less the credit of proving, by its splendid demonstration of to-day, that it is, *par excellence*, a Painter's Art.

A thing which cannot fail to strike the observer in making the tour of the Gallery of the Club is the constant repetition of the word "State." Two distinct notions, we may explain, attach to that word, the popular notion and the collector's notion. The popular notion is that the finished must be better than the unfinished state of a plate ; the collector's that the first, which is usually the unfinished state, is the more desirable of the two—the less critical observer, in short, preferring to be in possession of what he would call the ultimate mind of the artist—the more fastidious collector of the freshness of his first impression. As usual in the settlement of such questions, reason and unreason meet, and both must be made allowance for. Thus, if we consider the spontaneity which distinguishes

* "Etching and Etchers," 2d Edit. 8vo. Macmillan, 187.

Etching from every other Art—the impulse, the sensitiveness, and the emphasis which constitute its chief claim to interest and which determine the brilliancy of its suggestions—the collector has the best of it; if a more effective tonality and a corrected drawing be preferred, the less sensitive *acquéreur* has the advantage. Our own sympathies, we need scarcely say, are with the collector, who evinces in his preference a correct appreciation of the intention of Etching. But to proceed. Between the true “first” and true “second” state of an etched plate a distinct interval of time must always be supposed to have elapsed, an interval during which the spirit in which the work was undertaken has had time to cool or at all events undergo a change, and, in the subsequent elaboration which is to constitute the new state, to be even altogether lost. The earlier the state also, as a rule, the better the impression, but not necessarily so, and upon this we desire to lay particular stress. And there is yet another point which, as practical etchers and printers, we would submit to the consideration of the purchaser of etchings, and that is that it is not every addition to a plate which properly constitutes a “State.” Practically, what happens when the Etcher takes his plate to the printers, or proceeds to print it himself, is this—the artist may, if we will, be Rembrandt and the plate the portrait of the Burgomaster Six. An impression, or possibly two only, may have been taken, when it is seen that the height of the window-sill coming too near the shoulder of the Burgomaster affects unfavourably the

freedom and movement of the figure, so—the plate being a “dry point” which will yield but few impressions, and perhaps a precious plate on other accounts—it is taken home at once, the objectionable sill in it is reduced, a false line in the *contour* of the face removed, and the artist's name and the date are added to the right hand corner. This done, he again goes with it to the printer, and while at the press side, rectifies first a misplacement of two of the numerals comprising the date, and, probably after another impression or two, thinks it better to add the name and age of Six to the left hand corner of the work. Now, Rembrandt himself would tell us, as we now also venture to submit to the collector, that these four or five exceptional, unsettled impressions anterior to the main *tirage*, were but “trial proofs,” and the printer will go farther and aver that they were not “good” proofs. But three centuries later comes the Biographer and Cataloguer, and with him the dealer, to tell us something quite different—the first with laudable precision to describe three different states of the plate—the last to persuade us that the two first of these “states” are worth three times more money than the perfected plate. We desire to say that there is room for grave misconception here, and that the slight differences we have described in such a plate do not properly constitute so many states expressive of a descending scale of value, real or conventional, but that as “trial impressions” they are not so good as when the plate, in technical

phrase, has "begun to print"—that is to say, when the ink has fairly begun to enter the deeper lines, and the printer has had time to become what is technically called "acquainted with his plate;" and, more than this, that as these desirable conditions do not usually happen till towards the eighth or tenth impression, it follows as a matter of course that the third state of such a plate is likely to be, as to impression, better than the first. In an etched, *i.e.*, a "bitten" plate, like that of Clement de Jonge (Coll. 147), the case is different. Here, because the plate is more durable, there may be, and probably there have been, a considerable number of impressions taken of each condition of it. Each of these conditions may, therefore, with propriety, be called a "State."

A word, also, about dates. The signature and date upon a plate might with reason be supposed to indicate the time of its execution. It does not necessarily do so. Thus, the signature and date of a plate will often not be found upon it till the second or third state, or even, as in the case of the great "Christ before Pilate," till the 6th state of the plate. Now, in the case of so formidable a work as this, weeks, months, and even years may elapse between the printing of the first and the printing of this sixth state; and, after all, the date found on that plate may refer, not to the time of its composition and first printing, but to the sixth printing of it. As practical Etchers we can attest this to be frequently the case, and we

shall revert to the subject when we come to speak, as we shall have to do, of the "Crucifixion," a companion and probably posterior plate to this, but which, for all that, bears a date anterior to it.

* * * * *

We have now to address ourselves to a part of our task which appeals to the advanced student rather than to the general reader. Having glanced at so much of the life of Rembrandt as connects itself immediately or remotely with that branch of his art with which only we have undertaken to deal, and seen the part borne by original Etching in the business of the painter of his day, we come to the main purposes of this sketch, which are—Firstly, to inform ourselves of the actual means which Rembrandt took to develop the Art in his own particular case and to make it profitable to him in the way of his profession ; and Secondly, and principally, to inquire whether the whole of the extensive work before us is undoubtedly by his hand, or whether any and what portion of it may with greater probability be attributed to the hands of others—whether this treasure, in short, is without alloy, or whether its ring has been in any degree impaired by admixture with a baser metal. For ourselves, reverting to what has been hinted at at the commencement of this paper, we must state at once our belief that all we have here is *not* by the hand of Rembrandt ;

that for many years past, as our acquaintance with his work has become more intimate, this belief has strengthened ; and that, by the rare opportunity for comparative study which has been afforded us by the present Exhibition, it has assumed all the proportions of a conviction. But how are we to impart this belief to others ? If Rembrandt's hand is not in all we here see, whose is the hand that has displaced it, or been a sharer with his in the work ? This is the question which it is at once the main purpose of this exhibition to raise and the chief attempt of this imperfect page to answer. How solve it ? How account for the fact that these Etchings, the authenticity of many of which we say we doubt, are yet, one and all, signed "*Rembrandt*," and that no name, either of pupil or assistant, appears on any one of them ? The position, it must be confessed, is embarrassing. On the other hand, now that we have them arranged in the order of their supposed date of production, how comes it that one etching, say of 1633, is so unlike and inferior to another etching of 1633, that one of them, on the face of it, is the work of the Master, the other of the Man ? The conflict being between sense and evidence, how bring these into agreement ? Obviously, only by sifting the evidence anew.

And the evidence is this. In 1630, or thereabouts, we have seen Rembrandt, as yet with no practice but with a reputation which, doubtless, had preceded him, taking a house on the Breedstraat of

Amsterdam of unreasonable dimensions for a bachelor of twenty-three, unless some ulterior object attached to the venture. What was that object? Houbraken tells us plainly that it was the formation of a School :—" He divided the whole of the upper part of the house," he says, "into cellules or small studios for the reception of pupils, who, by " this kind of segregation, were to preserve their individuality;" while Sandrart more specifically informs us who and what those pupils were, and what was the work they did there. To this testimony of Sandrart, whose knowledge of Rembrandt was confined to this portion of his career, we invite the particular attention of the reader, because in it we find the first germ of the solution for which we are looking. " His house," says Sandrart, " was constantly full of pupils of good " family who paid him 100 florins annually, without counting the " advantage he derived from their painting *and engraving*, which " amounted to 2,000 or 2,500 florins more." Who, we now ask, were those pupils—can they be shown to have been also etchers? Where are those engravings by which Rembrandt profited so largely, but which the Catalogues make no allowance for?

The first pupil that joined Rembrandt in the Breedstraat was Jan Van Vliet—that went with him there, rather, since he was already with him at Leyden—an etcher. Then Ferdinand Bol—an etcher. Then Jan Lievens—an etcher. Then Goevart Flink, then Jacob Backer, Gerard Dow, and De Wedt, (but which of the

brothers we know not, except that it was the same that painted the "Raising of Lazarus" now at St. Petersburg). Then De Poorter, an etcher; Savry, an etcher; and Victor. Then Philip Koninck, an etcher; then Gerbrandt Van den Eckhout, an etcher; and, probably about the same time, P. Œ. Rodermondt and J. Verbeeck, both etchers. There were many more—thirty in fact in his house at a time, and many of them etchers too—but as they did not join Rembrandt till after the time at which, as we shall presently show, he had ceased to avail himself of pupil work in his engraved publications (that is to say till after 1639), we abstain from naming them. Well, what do we know of the etched works of these men? Does it in any way resemble in style and manner what we now see on the walls of our gallery? We answer, with considerable confidence, that it does; that we have there, in one and the same year, the work of Rembrandt, the work of Lievens, and the work of Bol, and the work of all three of them together. Is that really so? Is it susceptible of proof? If it is, then must the arrangement of every Cabinet in Europe be altered—every *Catalogue Raisonné* extant, become obsolete! We are aware of this, and are sensible of the gravity of the position we are creating. We know what our distinguished and courteous friend, Monsieur Charles Blanc, who has committed himself to the old heresy, will say. Still we shrink not. Why should we? We are but proposing to exchange our habit of thinking in one direction—or possibly of taking things for granted without thinking at all—

for the use of our eyes, and asking the same sacrifice of others. We do but suggest that they shall examine closely, critically, and anew, as we have done, the various public collections of the signed Etchings of Rembrandt's Scholars, and then—while the eye is full of what they have seen—that they shall carry their corrected knowledge with them into our Club gallery and compare it with what they find there. The following references—we apologise for the necessity of making them—will facilitate the enquiry :—

Jan Van Vliet.—The characteristic of Van Vliet, the youngest of Rembrandt's pupils, is blackness, violent opposition of light and shade destructive of all tonality and all repose; coarse, incorrect drawing; vulgarity and exaggeration of expression; absence of quality. How could such a man be tolerated, much less employed, by such a master! How permitted, as we see he was (Wilson, 28-29), to make distorted second states of some of Rembrandt's plates, and even to attach to vile copies of others of them his master's name (W. 8, 15, Signed "*R. H. 1631*," 136), and many more, of which, in particular, may be instanced (Brit. Mus.) his copy of "Rembrandt in a turned-up hat and embroidered mantle," with the signature and date of "*R. H., 1631*," in close, and evidently intentional, *fac simile*, but with a mistake in the last numeral of the date of 4 for 1. The work, however, of Van Vliet does not appear in any but the earliest Etchings of Rembrandt, and in the crowd of

"small Heads" which have been recklessly attributed to him by the Cataloguers. After that it was confined to the reproduction of his master's works, and, in its *ensemble*, constitutes the "*cupboard full of prints by Van Vliet, after pictures by Rembrandt*," which figure in the catalogue of the bankruptcy. Van Vliet's work was, doubtless, too bad to be admitted into any of the reproductions we have here.

Ferdinand Bol.—*En revanche*, there was nothing vulgar about Ferdinand Bol, but rather a quiet dignity which brought his work into closer harmony with that of Rembrandt than could be said of the work of any other of his scholars. He was, besides, a close imitator not only of the manner, but of the actual *modus operandi* of Rembrandt—a copier not only of the subject but of the very lines which composed it, so that at times, except for a certain feebleness and absence of purpose, inherent in the copied line—it is extremely difficult to say of two things at once so similar and so dissimilar—this is by Rembrandt and this by Bol. His weeds and broken foregrounds (Daulby 2), his foliage and middle distances (Brit. Mus. 20 and D. 2), and his treatment of masonry (B. M. 20.) are studied *fac similes* of the same accessories when employed by Rembrandt (Coll. 19), and the action and drawing of his hands are invariably good. See also (Brit. Mus. 12, 13) (Daulby 3, 8, 9). His hand is largely seen in the present Collection.

Jan Lievens.—Lievens, since he signed his own works and was of the same age as Rembrandt, must be considered as a *Sectateur* and assistant rather than as a pupil.* His style is of three distinct kinds—his own, thin and without force (Brit. Mus. D 1)—that of Rembrandt (Brit. Mus. 45, and Coll. 37)—and a late semi-Italian, or “noble” style, as it was called, which he acquired at Antwerp (Brit. Mus. 40, 42). His diagnostic mark is an attempt to express dramatic force by a protrusion of the eye-ball and an exaggerated isolation of the pupil (Coll. 36a, Brit. Mus. 7), and by a treatment of atmospheric back grounds by curls and vagaries of the needle, intended to be like Rembrandt’s, but really like nothing either in art or in nature (Brit. Mus. 14) (Coll. 37 and 36b). He was extensively employed by Rembrandt in the production of his larger Etchings, and we shall have much to say of him when we come to speak of those Etchings (Coll. 16, 41), of which, we hold, there are several in the Gallery. His powers became greatly developed in after life, and, after he left Rembrandt, he did some fine things on his own account, both portraits (D 55) and woodcuts (W 318).

Philip Koninck.—But the artist nature—the robust organisation—most akin to Rembrandt’s was Philip Koninck’s. His paintings

* By the *Acte Constitutif* of the Guild of Painters at the Hague it was forbidden to a pupil during his apprenticeship, under penalty of a fine, to sign his own works.

and etchings, both portrait and landscape, so closely approach those of his great prototype that we may well expect to find evidence of his collaboration with Rembrandt in his engraved publications. We do not find it, however, for the reason, probably, that he did not join Rembrandt till between 1635 and 1640, when, with one or two exceptions (Coll. 61, 62), he had ceased to avail himself of pupil-work in his etchings. His name, therefore, is introduced here rather to discharge than convict him of any such supposed association.

Paulus Ægidius Rottermondt (or Rodermondt), like Van Vliet, was engaged in making etchings with the signature of Rembrandt in *facsimile* (Brit. Mus.), but whether as a disciple or a mere appropriator we have been unable to determine. His etching of "Esau Selling his Birthright" reminds us of the "Good Samaritan" (Coll. 19), and there are some cocks and hens in it in the middle distance ludicrously like the conventional birds which figure in that much overestimated print.

Philip Verbeecq.—The etchings of Verbeecq are also singularly like the early work of Rembrandt, and of the "Good Samaritan" in particular, but are said to have been done, which we much doubt, before his time.

Salomon Savry confined himself to the Etching of "Beggars"

(W. 174, 175), which are freely signed with Rembrandt's name, with the one exception of "The Ratcatcher" (Coll. 14), the copy of which he avows.

In all these cases the difficulty of ascription is enhanced by three things. Firstly, by the *acte constitutif* of the Guild of Painters at the Hague already mentioned, which forbad pupils during their apprenticeship to sign their own works. Secondly, by the fact that the Etchings these pupils were employed upon were, after all, from Rembrandt's design, and therefore imbued with his manner. Thirdly, by the circumstance that these etchings are rendered all the more *trompeuse* by having received his corrections and by being published with his *imprimatur*.

But stranger still than that Rembrandt should have employed his pupils to carry out his designs is the fact that he himself, and that in a fashion quite undisguised, availed himself on numerous occasions of theirs; thus—Jan Van de Velde is the reputed author of "The Good Samaritan," "The Pancake Woman," and "The Charlatan" (Vosmaer, 39); Beham of the *Gueux*, with the inscriptions "*t'is Vinnich Kout*" and "*dats niet*," which Rembrandt copied and Savry etched, (W. 174, 175); Lievens, of the three "Oriental Heads," of which more anon; Jan de Wedt of much of the motive of the great "Raising of Lazarus"; Bol of the plate attributed to, but only

adopted by, Rembrandt in the "Pampiere Werld"; Eckhout of the "Sacrifice of Abraham," which Rembrandt so improved upon in his Etching as to make it his own; Martin Van Heemskerk of two of the subjects from the Life of Tobit; Leonardo da Vinci of the famous Rembrandt drawing, with slight variations, of "The Last Supper," in the Collection of M. De Vos; Heemskerk again of the "Return of the Prodigal" (Coll. 40). Hercules Seghers of the Flight into Egypt (Coll. 168). Gerard Dow of the Woman of Samaria at the Ruins? (W. 74). Herkman's of the subject known as "Adverse Fortune," (W. 115), and others whose names we cannot call to mind of the "Travelling Musicians," the small "Disciples at Emmaus," and the "Onion Woman." To these, also, may be added the great "St. Jerome at the foot of a Tree," (122), which is after a drawing by Titian, and several other Etchings, in which Titian's or Campagnola's drawings or prints furnished motives for the backgrounds (171, 180, 203).

But strangest fact of all, several of these pupils came to be, in the estimation of Rembrandt's contemporaries, of greater account than he. If a public work or historical fact, such as the visit of Henrietta Maria to Amsterdam, had to be illustrated, it was Lievens or Bol, not Rembrandt, who was called upon by the authorities to immortalize it. If a large price had to be paid for a picture, it was Flink who was the Millais of the day. If verses in honour of Painting

had to be composed, it was to Koninck, not Rembrandt, that the bays were awarded.

“ Roi Philippe.” “ Roi (*i.e.* König) par le pinceau et les couleurs.”

It was to no purpose that Rembrandt, then in the Rozengracht, was painting and etching with a splendour hitherto unequalled. A reaction had set in. His *prestige* had departed. It was no longer necessary, as Houbraken once told us, to paint like Rembrandt to command success ; what was now necessary was not to paint like him. Six florins was enough for a portrait of his then going begging for a purchaser, while Flink was living in a palace, and Vondel was exalting him and Koninck at Rembrandt's expence,

“ C'est Flink dont la Clarte nous sert d'avis.”

* * * * *

“ Painting also has its Sons of Darkness,

“ Like owls loving the night ;

“ While Koninck follows truth,

“ And, dealing not in false shadows

“ Or in phantoms clothed in black,

“ Paints life and nature as it is—*clear*.”

All of which, doubtless, the “Son of Darkness,” and the “Owl loving the night,” received with profound equanimity.

* * * *

We may now enter the Gallery, and, without losing sight of the special object with which the Collection has been brought together proceed to the examination of its contents. The larger figures above the frames refer to the year in which it is assumed the etchings were produced; the numbers on the frames to the order in which, as nearly as may be, they were executed. The presumed date of production was arrived at in the following manner. The dated etchings of a given year were first hung; then those which are not dated, but which present a similarity of manner with the dated etchings of that year; or which are known to have some necessary association with the events of Rembrandt's life at that time; or which immediately follow on pictures of the same subject painted in that or the previous year; or, if portraits, when they correspond with the known age of the individual at the time. Thus the little etching of the dying Saskia (90), which is an undated work of the style of the middle period, finds its place in 1642, partly because it is like the work of 1642, partly because, on the face of it, it is a portrait of Saskia, and partly because it is known that Saskia died in that year. By the aid of these and other data the task of assignment has proved by no means so difficult as had been prophesied, and for all the purposes of a comprehensive study of the Master it may, we think, be taken as sufficiently correct.

This much premised—a single tour of the Gallery, in the direc-

tion, of the arrow of indication, will show us much that this article is meant to demonstrate. Manifest differences of style and treatment marking the dawn, growth, and maturity of Rembrandt's genius, will probably strike us first; then a certain inequality in the work of the first ten years, as if different hands had been employed upon it—coarse publications like the “*Ecce Homo*,” coming in incongruous apposition with refined plates like the “*Death of the Virgin*,” melodramatic efforts like the “*Raising of Lazarus*,” with timid representations like the “*Good Samaritan*”—and so forth. These once passed, a greater homogeneity of design and handling will become apparent, and then Landscape, will be seen not only to have a place, but to become so predominant as nearly to fill the wall space devoted to the next ten years. Then, at last, these in their turn will give way to portraits, compositions, and biblical subjects of such transcendent power and beauty that we shall need no more to convince us that the apogee of this form of art has been reached.

Our circuit will also have suggested this to us, that in our more deliberate examination of the prints before us, as well as for the convenience of such passing reference as we shall here have to make to them, we shall do well to consider them as belonging, not only to certain years, but, to one or other of three periods, or decennials; an Early, or first period—from 1628 to 1639; a Middle, or second period—from 1640 to 1650; and a Late, or third period—from 1651 to 1661.

EARLY PERIOD. 1628 TO 1639.

We have said that a chief object in the present arrangement has been to obtain by it the advantage, never yet enjoyed on such a scale, of comparing one etching with another so as to arrive at a knowledge of what is and what is not by Rembrandt. As it happens, an example of this kind of advantage meets us at the very threshold. Thus, if we compare the subtle portrait of Rembrandt's mother (3) and the spirited little etching of Rembrandt himself (9) with an aged head which is a little below it (10) we shall see at once that, of the three things, two only are by the same hand, and, from what we now know of the work of Rembrandt's scholars, that the third is by Bol. Similar or analogous mistakes, it may here be mentioned, have been constantly met with and corrected during the hanging of the Collection, till at length, by a process of expurgation, which, however, has still left us questionable prints enough for illustration, the Gallery has been in great measure cleared of them.

Portraits of Rembrandt, and his mother and wife, abound in this period, those of himself being commonly in some fancy costume which in the gravity of mature age we notice he does not condescend to. The most important of these is "Rembrandt in a turned-up hat and embroidered mantle" (7), on the first state of which we have

Rembrandt's drawing ; with signature, date, and age, in his own handwriting. We shall do well to spend a little time over this interesting and valuable print, partly because of the evidence it gives us of Rembrandt's age, and partly because it is necessary we should know that the chalk additions to it were not made at the time of its execution, 1631, but at some time posterior to that date. The handling, the writing, and the discrepancy between the signature in full and the "*R. H.*," which was his proper signature at that time and which appears on every subsequent state of the plate except the 7th state, leave us in no doubt as to this. Then "Rembrandt with three moustaches,"* (21), a small head of extreme beauty and vivacity should be noticed ; then three others which occur towards the end of the series—"Rembrandt in a cap and feather" (48), "Rembrandt with a drawn sabre" (W. 18), and "Rembrandt leaning on a sill" (52), the latter having on both the first and second states, as in Mr. Holford's print, the artist's drawing in pencil. We do not class *the all but unique* "Rembrandt with an aigrette" (25), among his portraits, because the face, compared with (21), is clearly not his, and because it has a distinct mole near the nose which Rembrandt had not. Among the portraits of his mother—which, by the way, are by no means of good quality or sufficiently

* We repeat these absurd titles to avoid confusion, but it is high time that a new and more simple nomenclature were adopted.

ample as to selection—is, besides the charming head of 1628, one which deserves notice from the fact that it is in widow's weeds for the death of Harmens (his father), and that Rembrandt has availed himself of that event to attach his name to it at full length; up to that time his signature having been, as has been mentioned* "*R. H.*" ("Rembrandt Harmenszoon"—Harmen's son). The fine head of his wife, Saskia (26, 27), then a bride, next claims attention; the 1st rare state, in particular, because of its extraordinary brilliancy of execution and of the consummate way in which it is lighted, and also because it is an instance of how much may be lost, even in such hands as Rembrandt's, in the elaboration of an etching, or rather in the act of taking it up to work upon it a second time. To judge by the shadow projected by the head, the etching in its 1st state would seem to have been made opposite an ordinary window—and, from the position of the same shadow in subsequent states, to have been completed in the studio—with how much loss to its luminous quality it is needless to say.

We now come to a series of prints which belong entirely to this period (some of which are here, but the majority of which have been excluded), the authenticity of which we distinctly impugn; that is, we say of them that they are only in part—and that in small part—

* Rev. C. H. Middleton. Academy, No. 251, p. 169, and Vosmaer, pp. 134-136.

by Rembrandt, and, although after Rembrandt's design, and done in his house, and under his surveillance and correction, that they are executed by his scholars and assistants. These are—besides a number of heads by Van Vliet, signed "*R. H.*," which are not here but which are chronicled as Rembrandt's work in all the catalogues—a little wood-cut of a "Philosopher with an Hour Glass," by Lievens; "A Bust of an Old Man," by Bol; "The Flight into Egypt," *Rembrandt inventor et fecit, 1633*, probably also by Bol, after a design by Lastman; "The Good Samaritan," *Rembrandt inventor et fecit, 1633*, by Bol or Rottermondt; "The Raising of Lazarus," *R. H. V. Riyn ft.*; "The Great Descent from the Cross," *Rembrandt fecit cum pryl. 1633*, by Lievens; "Adverse Fortune," *Rembrandt, f. 1633*, probably by Bol; the "Three Oriental Heads" *Rembrandt rhenetiis (?) 1635*, by Lievens? "Rembrandt with a Bird of Prey;" by Van Vliet; the "Ecce Homo," *Rembrandt, f. 1636*, "*cum privile*," by Lievens; "Rembrandt with Frizzled Hair," by Van Vliet? "St. Jerome in Meditation," *Rembrandt, 1634*, by Bol? "The Goldweigher," *Rembrandt, f. 1639*, of which the head and shoulders only are by Rembrandt; and "Rembrandt Drawing from a Model," of which the *ébauche* alone is by his hand, and the rest, as in the case of the Goldweigher, by Bol.

"THE RAISING OF LAZARUS" (18).—There is no date on this print, and the signature is not Rembrandt's, nor is the *ordonnance* of the plate; nor its melodramatic action; nor is it at all like any of Rembrandt's

work previous to 1633, when he was using the signature "*R.H.*," or indeed after it. It looks as if done from a picture, and it is said, though we cannot vouch for this, that there is a picture like it at St. Petersburg, by De Wedt. Whether this is so or not there is little of Rembrandt, either in feeling, composition, or execution, in the plate before us, and what there is has the air of being foreign to it—of having been imported into it. The etching of the robe on the principal figure is very able, but not Rembrandt's? There is work in different parts of the sky like the work of Lievens, and more still in every part of the plate (except the figure of Christ), like that of Bol. The faces in the crowd are Bol's, as well as the rock and earth lines, and the shadowing under the signature. On the other hand there is more force in the work than is usual with Bol, and more, apparently, of the hardihood of Lievens. Altogether, therefore, while we profess a general distrust of the plate, we hesitate to pronounce upon it, nor do we know when it was done. Meanwhile, the Student may compare it for *difference from Rembrandt's work* with the head of Rembrandt (9) done before it, and with the small head of Rembrandt (21) done after it; and for *similarity with Bol's work*, with the School of Rembrandt in the British Museum, and with the heads in the "Good Samaritan" (19).

"THE GOOD SAMARITAN" (19).—Of this work we may speak with less hesitation. We hold that the plate is by Bol—unless, indeed, which we once thought possible, Rembrandt found for the occasion another

Bol in Rottermond. The barrel in the right corner without substance, rotundity, or containing power; the straw above it like hair; the landscape, buildings, and foliage in the middle distance, Rembrandtesque, but not Rembrandt; the toy poultry; the ill-expressed masonry about the window; the boy holding the horse; the old man on the steps; the weeds in the foreground; all have their counterpart in Bol's work in the British Museum. Meantime, Vosmaer, speaking of an anterior etching of the same subject, signed "*I van de Velde fecit*" (to whom in fact he attributes its invention) says "La scène me parait le prototype de celle de Rembrandt, avec son vielle édifice, son perron où apparait un valet portant une torche, son escalier, au bas duquel la Samaritaine paye l'hôte qui tient une chandelle, et avec son cheval et le serviteur qui en enlève le blessé. Le fond en diffère."* (See Plate I.) Compare the heads in this composition, for *difference*, with "Rembrandt's mother" (3), or "Rembrandt with three moustaches" (21), or the portrait of "Saskia" (27).

"THE DESCENT FROM THE CROSS" (16).—Of the various copies made for Rembrandt in the year 1633 (the year prolific of copies) this plate is the one at once the most able, and yet the most demonstrably a copy, since the evidence against it is not only such as it bears on its

* Vosmaer. "Rembrandt sa vie et ses œuvres," p. 39.

face, but such as is obtainable from without. There are, in fact, two plates of the subject similar in size, but widely different in execution and comparative merit. Of these two plates, the first one failed in the biting, and was abandoned; the one exhibited being a second plate done to replace the first. A close study of the two is needful to the appreciation of the views put forth in this article. The first plate (Brit. Mus. W. 83) is finely and delicately etched, and has all the appearance of being by the hand of Rembrandt. The work in it is masterly, and looks original; that is to say, every line and mark in it has its purpose, and there is a look about the whole as if it had been done *con amore*. An attempt, for the purpose of illustration, has been made to photograph a portion of this first plate, but the ruin made by the acid has been too complete to make the reproduction other than a confused blot. (Plate 2.) Carefully looked at, however, and compared with a photograph of a similar portion of the second plate (Plate 3), its superiority of handling will be at once perceived. In the foreground, for instance, is an embroidered cloth: look at it attentively, and then carry the eye quickly to the same cloth in the second plate; look at the ladder and the strands that compose it, and especially at its lowest rung in the first plate, and then at the mechanical rendering of it in the second; at the work, and especially at the outline and drawing of the advanced leg of the kneeling man, in the one, and at the same thing in the other. If a difference of quality fatal to the idea of the

two plates being by the same hand is not immediately perceived nothing that we can say will make the difference apparent. If it be perceived, it is worth while to carry the comparison further. Look again, therefore, at the embroidered cloth in the first plate, and two pins will be perceived in it by which the folds have been arranged as an artist would arrange them. Examine these folds, and the fine action of the point by which they have been expressed; and then, as before, examine the same would-be folds in the second plate; at the roundness expressive of substance of the one cloth, and the unsubstantial flatness of the other which the heaviest work has proved unable to redeem; at the woodwork, which is like wood on the ladder of the first, and at the gross idea of a ladder which the copyist has had in the second. From such an examination carried over the whole of the two plates, it is, we hold, impossible to avoid the conclusion that the first was done by a master, the last by a scholar; and that the scholar in this case was Lievens. Compare with the same heads of Rembrandt, for *difference*, and with the works of Lievens referred to at page 24 for *similarity with his work*.

ST. JEROME IN MEDITATION (24).—This is a small plate with much of the character of the heads in the “Good Samaritan” and evidently by Bol. The lion is the heraldic leopard, and has its counterpart in an etching by Bol of St. Jerome in a cavern (D 3). A drawing of a lion by Rembrandt has been placed next to it by way of contrast

"THE THREE ORIENTAL HEADS" (36).—We need not waste much time over these. The original of one of them with the characteristic staring eyes, by Lievens, is here (36a), and we credit it with being the original head, and think it better than the supposed copy of it, "with alterations," by Rembrandt. As to the signature we cannot pretend to decipher it, or to say whether Vosmaer's reading of it as a Dutch word written inversely signifying "retouched," is the correct one. That Lievens and, no one else, is responsible for the authorship of all these plates we cannot, however, doubt.

"THE ECCE HOMO" (41).—Here again we are assisted by evidence from without. First, we have the original picture obligingly placed at the disposal of the Club by Lady Eastlake; next, two finished proofs of the etching itself; next, an unfinished proof of the etching in course of reproduction by the copyist; and, lastly, several etchings large and small, done at the same time by Rembrandt, to compare with these—namely, "The Death of the Virgin," "The Presentation in the Vaulted Temple" and "Youth Surprised by Death." We have only to bring the whole of this evidence into juxtaposition—picture, proof, copy, and Rembrandt's undoubted work—to be assured that this popular, but coarse print, for which such large sums have been paid, and which the cataloguers one and all go out of their way to extol, is no more than an able copy largely touched upon by Rembrandt, and published by him solely for

commercial purposes. To make this clear, we have had a reduced *fac simile* made of a portion of the unfinished proof (Plate 4). It is worth observing ; the handling of it ; the weak heads in the left corner ; and the glaring fact that the copyist—proceeding from the sides of the plate towards its centre, in true mechanical fashion, finishing as he goes—has actually made the shadows projected by the legs of Pilate's chair, before making the legs themselves ! The late respected keeper of the prints of the British Museum used to say of this unfinished proof, that "it was odd so " great a man as Rembrandt should have worked in this strange way " from the side toward the centre of his plate," but two things certainly never struck Mr. Carpenter ; namely, that an original artist could not, and would not, have worked in this way, and that a copyist *would*—(see M. Fleming's copy in course of execution of the Hundred Guilder plate)—and that other examples are to be found in Rembrandt's works of spaces thus left by the copyist for him to fill up, as in the Goldweigher. But as if to make all this still plainer, there happens to be in the British Museum a second impression of this rare unfinished state, covered with Rembrandt's corrections of the scholar's work—great dabs of bistre here, to let him know where it was to be stronger ; sweeping erasures there, to show where it was to be altogether removed—and, generally, such an emphatic treatment of the proof as we see in unfinished prints of the *Liber Studiorum* of Turner. Compare for *difference with Rembrandt's work at this time*,

the "Death of the Virgin," (50). "The Presentation in the Vaulted Temple" (57); and "Youth surprised by Death" (65); and for *similarity with the work of Lievens*—whom we designate without hesitation as the author of the plate—the prints by him in the British Museum, to which we have referred at page 24.

"THE GOLD WEIGHER" (60).—Here, as we have said, is another instance of the copyist—in this case Bol—working from the sides towards the centre evidently in the preparation of an etching which Rembrandt was to finish by putting in the principal head. Of this plate we should say that it is from a picture, and that, like another plate next to it, "Rembrandt drawing from a model," it was *ébauché* by Rembrandt, and given to Bol to fill in, but with instructions to leave a vacant place for the head and shoulders. The head once put in, the most unpractised eye will see the difference between the masterly work of Rembrandt which composes it and the furred robe, and the rest of the plate—between it and the head of the kneeling boy for instance; while for *difference* between the money chest, barrels, and table cloth, observe the accessories in the Death of the Virgin, and, for general dissimilarity of work, with "Youth surprised by Death."—both contemporary prints.

"REMBRANDT DRAWING FROM THE MODEL" (62).—The free use of the dry-point line in the laying in of this plate gives it the look of a

later production, but we are persuaded, from the work in the background, that it is a plate of about this time, which, for some unknown reason, was abandoned while in the act of being filled in by Bol. On the first state, when out of the frame, will be seen, in fact, Rembrandt's instructions to his pupil to lower the tone of the two light patches which appear as "spots" in the background.

We have now come to the end of what we have called these commercial plates, respecting which, we may mention as a proof of our consistency, that we would never admit them into our own collection. We can at no time indeed remember—even in our youngest and least experienced day—to have felt the least desire to possess any of them.

A word, in especial, as to the year 1633. In this year there were done in Rembrandt's studio more etchings alone than would have occupied a professed engraver a year. If Rembrandt did them how, we would ask, did he manage to do thirty-three known pictures and a number of signed drawings besides? The two large plates of the Descent from the Cross would alone have occupied six months of the time.

MIDDLE PERIOD. 1640 TO 1650.

We enter upon the Middle Period with, as it were, a new sensation. Much had happened to Rembrandt by this time. He had made a great name, he had married, and his wife was dying; and we know that after her death things did not go well with him. We also remember that about this time less began to be heard of him. Is there anything about the Work of this period to throw light on this obscure part of his career? We have said, as an apology for our new method of approaching the subject of Rembrandt, that the accidents and events of a man's life are the natural incentives and regulators of his work. Inversely then, ought not the Work to tell us something about the Man? Where was Rembrandt at this time? What became of him after the death of Saskia in 1642, and the disorder of his affairs? Was he still in Amsterdam? If so, how is it we cease to hear of him, and that he is no longer painting and etching its citizens? Does the sudden appearance of Landscape in his work, and its singular preponderance in the etchings of this period—to which, indeed, it is almost wholly confined—tell us nothing on this score? What part of Holland furnished him with the motives of all these landscapes—“The Three Trees,” the “Omval,” the “Goldweigher's Field,” the

“Hog,” the “Bull,” the “Orchard,” the “Cow Drinking,” the “Milk Pails,” the “Mouth of a Brook,” the “Village near a High Road Arched.” Where are they? They savour little of Amsterdam, and negative the idea that he was still in that city, but they do not tell us what we want to know, which is where he was. Does our boasted chronological arrangement—do our dates—tell us nothing? Saskia died in 1642, and the two or three landscapes which precede that date are at, or in the immediate neighbourhood of, Amsterdam. But after that? Well, we have the answer before us. Look at the group of etchings, brought as it were by accident close together, under the year 1645. The “Portrait of Jan Six” (109), “Six’s Bridge” (102), “Medea” (111), the frontispiece to Six’s tragedy; the “Spanish Gipsy” (114), an illustration of another tragedy in which, doubtless, Six was also interested; the portrait of the Portuguese Physician, “Ephraim Bueno” (112), the original picture of which Six had in the house; “Rembrandt Drawing at a Window” (118). Surely that window can be no other than Six’s window, and that Rembrandt had found refuge and solace at this time with his sympathetic and powerful friend at Elsbroeck; and that these things, and all these landscapes—and possibly the “Hundred Guilder Print” itself, which we observe close at hand—were thought out and finished in his companionship, and under his sheltering roof. If so, what an episode in the intellectual life of Six—what a compensation for the then houseless, and all but friendless, Rembrandt!

Passing the more important of the prints of this epoch in rapid review, we have the famous "Mill" (67)—not "Rembrandt's mill" though, as the Catalogues have it, but a mill etched from a large picture which we ourselves remember to have seen many years ago at the British Institution—a most beautiful and rare proof; the bright little etching of "Amsterdam" (68), and the "Saskia Dying" (90), of which rare print there are two proofs, one touchingly worked upon by the hand of Rembrandt himself; then the "Three Trees" (96), grave and sombre as at such a time it would be; then the beautiful "Omval" (103), the most perfect of landscapes, done just three years after the death of Saskia; then the "Elsbroeck Group" we have mentioned, among which is the wonderful portrait of "Sylvius" (108)—the remonstrant minister who suffered, and looks as if he had suffered, for his opinions—the cousin of Saskia, the ally of Rembrandt, and who, in fact, married them; not done from the life, for Sylvius had died in 1639, but from a picture painted from recollection of him in the previous year, 1644; and what place so suggestive of such congenial recollections as the quiet of Elsbroeck? Then the "Faustus" (117), the two "St. Jeromes," the larger one of which is after a drawing by Titian* (122); the "Landscape

* This drawing differing in nothing from the etching, except in the absence of the lion, and the presence of a recumbent figure of Venus, in place of the Saint, was recently sold in London at Dr. Wellesley's sale.

with a Ruined Tower" in its rare 1st state (139), the "Goldweighers' Field" (141), so called, but which we would rather believe to be the Chateau of Six; and, finally, the famous "Hundred Guilder" print (125, 126, 127, 128) in its two states. These speak so eloquently for themselves, and are represented by such exceptionally fine proofs, that we need do no more than recommend a careful study of them. Of the "Hundred Guilder" prints, however—of which there are no less than four magnificent impressions, two of them in the first state—a few special words are very necessary. No difference, it will be observed, as to *technique*, exists between these two states except a few oblique lines laid across the neck of the ass in the right hand corner of the plate—a few lines, however, which represent a difference of many hundreds of pounds in their market value. Now, of these two states, what we want to say, as practical etchers and printers, is this: that for the reasons given at page 17, the two impressions in the later states are more satisfactory than those in the earlier. We know how many impressions were taken of this rare first state, for Rembrandt has told us on the back of one of them—seven. Well, of those seven, (all of which we happen to have seen,) we say advisedly that they have not, as yet, what we have previously called "begun to print"—that the ink has not yet fully entered into all their lines, and, consequently that the lighter and more luminous portions of them to the left of the plate are less full as to impression than in the two later proofs, which hang above them. The point being

an important one as bearing upon the conventional, as opposed to the real value, of states, we direct attention to it.

LATE PERIOD—1651 TO 1666.

The latest period opens with portraits of Rembrandt's friend and publisher Clement de Yonge, John Asselyn, and Coppenol, from which and from the fact that it presents us with only one dated landscape, "The Vista" (167), we may conclude that, by this time, a return had been made to Amsterdam. Other Amsterdam portraits also, principally of friends like Lutma and Jan Antonides Van der Linden, and of persons connected with the proceedings in bankruptcy then going on, like Abraham Françen, and the elder and younger Haaring, mark this period; besides the rare portraits of Rembrandt himself at an advanced age contributed by Monsieur Dutuit, and of Dr. Arnoldus Tholinx, usually confused with the advocate, and supposed alchemist, Van Tol. It is in this period, also, that we have the St. Francis, and that those sublime conceptions occur which fitly close the work of Rembrandt, Christ Before Pilate, and the Crucifixion.

The series of four impressions of "Clement de Yonge" (147) should be first noticed, because of their broad treatment, and as

examples of those progressive conditions of an etched plate, which may properly be designated "states." Nor should "Tobit blind" be passed by (144) on account of its pathos and the complete mastery over the material which it displays, or the touched and other rare proofs of "Jan Asseliyn with the Easel" (151, 152, 153), with the date appended, 1651; or the fine "St. Francis, (203) Italian in character, and with back-ground evidently inspired by Titian or Campagnola. But the portraits of the period—the conspicuous examples of the power of etching—are the "Lutma" (194) the "Tholinx" (197) first and second states, and the "Elder" (199-202) and "Younger" (196) Haaring. These alone would furnish material for a treatise on the subject. Since, however, our business is not with matters which speak for themselves, but with points which have been misunderstood, or which require elucidation, we pass on at once to the consideration of the two great plates to which we have referred and which appear to us to involve such a point—namely, the "Christ before Pilate" (184, 185), and the "Crucifixion" (191-193).

In the present collection these obviously companion prints—companion in feeling, treatment, size, and subject—are brought into close juxtaposition, the "Presentation" first and the "Crucifixion" next to it, so that these twin plates appear together as essentially one work, which, in its conception, composition, execution, and printing in all its various states had taken from first to last, not a

week, but a couple of years or more to accomplish. It is clear that the dates on the two plates referred to, in neither case, prove the year of their production, but only the year in which certain late states of them were printed, which of course leaves the question open as to which of the two plates had been done first. The rudely expressed actors in the "Crucifixion," which have suggested an earlier performance, have been only thus "laid in," because they had to be ultimately rendered in an advanced chiaroscuro to suit the divine passage which they were destined to illustrate. * * *

"Now from the sixth hour there was *darkness* over all the land till "the ninth hour. And, behold, the veil of the temple was rent in "twain from the top to the bottom; and the earth did quake, and the "rocks rent;" * * *

The plate, in short, from the very first, was intended to be one of those dark plates of which we have an example in the "Christ Entombed" (179). It was, therefore, useless to do more than indicate figures which were to be ultimately half obscured. And this being so, we would ask, how is it that this rude preparation for a chiaroscuro plate—for it really amounts to nothing more—and which has impressed the observer so meanly as to cause him to take it for a younger work, yet so recommends itself to the collector that he will pay three times more for it than for the true and final expression of the perfected plate, which does not occur till towards its third state.

* * * * *

And now, imperfect as we feel it to be, this article would be still less complete without a word upon the insufficiency of the catalogues and of those who undertake to make them. To make a *Catalogue Raisonné* of the work of Rembrandt, it is not enough to be able to detect and record small points of difference, and yet be without a comprehensive knowledge of the man, and of his art, or of Art in general, or of the art of Etching in particular. Experience; practice; an actual acquaintance with what is possible and what is impossible to be done upon a plate of copper, and with the details of the printing process too; the ready discernment which belongs to the artist nature; the skill of the synthesist no less than of the analyst, and many a rare gift besides, must be in possession of him who would undertake so delicate and responsible a task. Borrowed ideas hastily picked up and strung together, the division and sub-division of things which in their very nature are indivisible, can, without such special aptitudes, but lead to the multiplication of states and differences profitable only to the dealer—and to a confusion of the subject even greater than that which exists at present.

FRANCIS SEYMOUR HADEN.

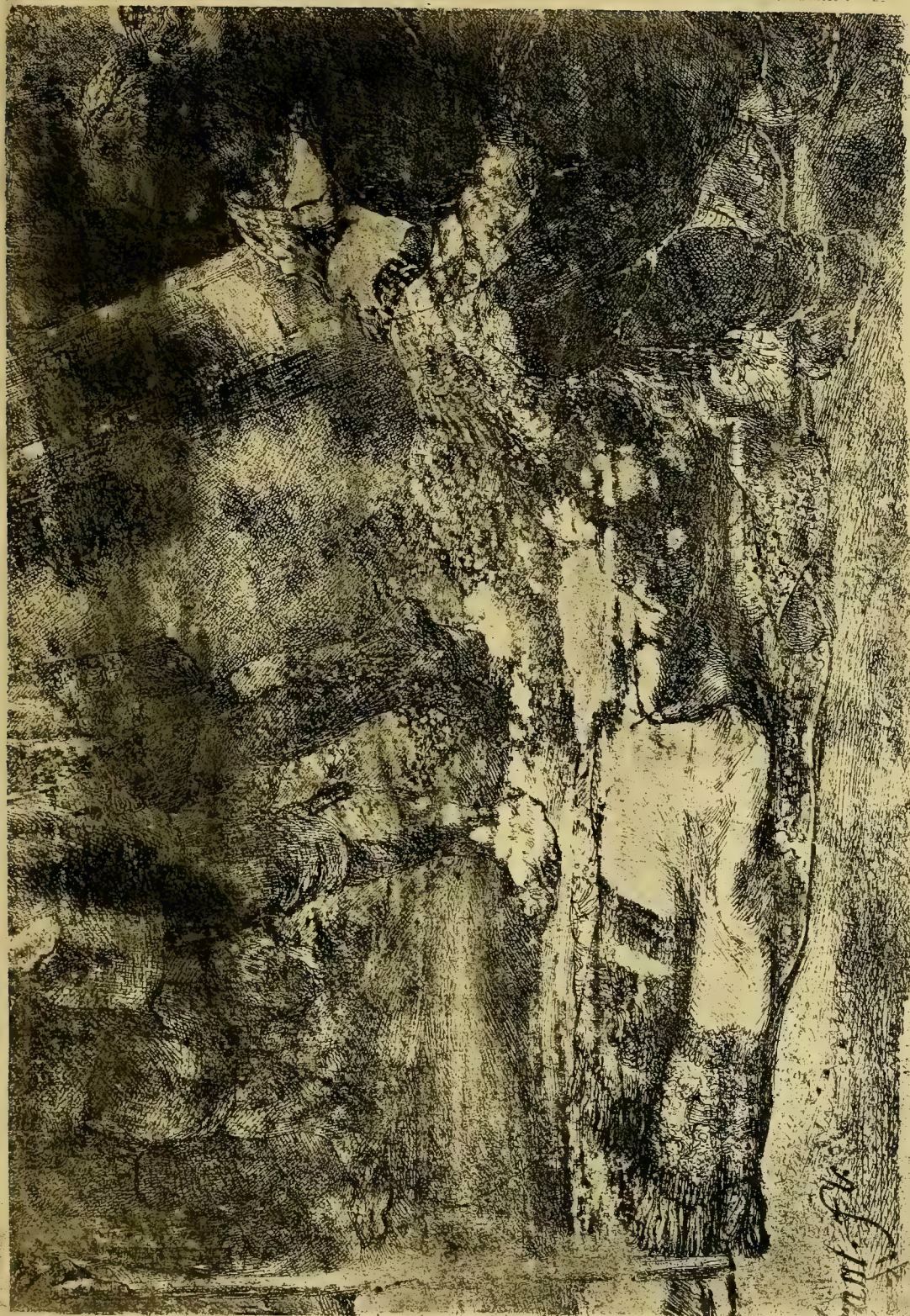
May 1, 1877.

POSTSCRIPTUM.

It would be neither fair nor courteous, considering the tone of disparagement of catalogues and cataloguers in which the above article has confessedly been written, not to give to Monsieur Charles Blanc (who is too distinguished to be included in its reflections) an opportunity of stating his reasons for not adopting the method of classification which we have proposed, and of which our present exhibition is the first practical example.

“ Pour ranger les estampes d'un maître,” says Monsieur Charles Blanc,*
 “ il n'y a, ce nous semble, que deux méthodes: l'une consisterait à les classer selon leur
 “ date, de manière que l'on pût suivre les phases diverses du talent de l'artiste, ses
 “ commencements, ses progrès, son apogée, sa décadence, et une telle classification ne
 “ serait pas à coup sûr sans intérêt; l'autre méthode serait toute de raison; elle con-
 “ sisterait à rassembler les sujets homogènes et à les ranger philosophiquement par
 “ ordre d'importance, et pour ceux que tiennent à l'histoire, par ordre chronologique.
 “ C'est le parti que nous avons adopté, pour deux motifs: d'abord un grand nombre
 “ de pièces de Rembrandt ne portant pas de date, il serait impossible d'en supposer
 “ une à celles qui n'en ont point; en second lieu, cet ordre serait, dans l'œuvre de ce
 “ maître, beaucoup moins curieux que dans celui de tout autre, parce que son génie ne
 “ présente aucune inégalité, aucune intermittence, depuis le début jusqu'à la fin de sa
 “ carrière de graveur, si bien que parmi tant de pièces, on n'en citerait guère qui se
 “ ressentent de l'inexpérience de la jeunesse ou de la faiblesse de l'âge avancé.
 “ D'ailleurs l'œuvre de Rembrandt est si varié, qu'un classement suivant la date des
 “ eaux-fortes, présenterait une confusion désagréable et souvent choquante. Telle
 “ fantaisie un peu trop libre semblerait monstrueusement déplacée à côté d'un sujet
 “ tiré de l'Evangile. Il a donc fallu renoncer absolument à ce genre de classification.”

* Charles Blanc, *L'œuvre Complet de Rembrandt*, Paris, 1859, pp. 7, 8.



PHOTODUPLICATION BY J. H. BENTON & CO. LONDON

FAC SIMILE OF A PORTION OF THE SPOILED PLATE OF THE

GREAT DESCENT FROM THE CROSS BY REMBRANDT? (BRIT. MUS. APRIL 6. 1897.)

PLATE II.

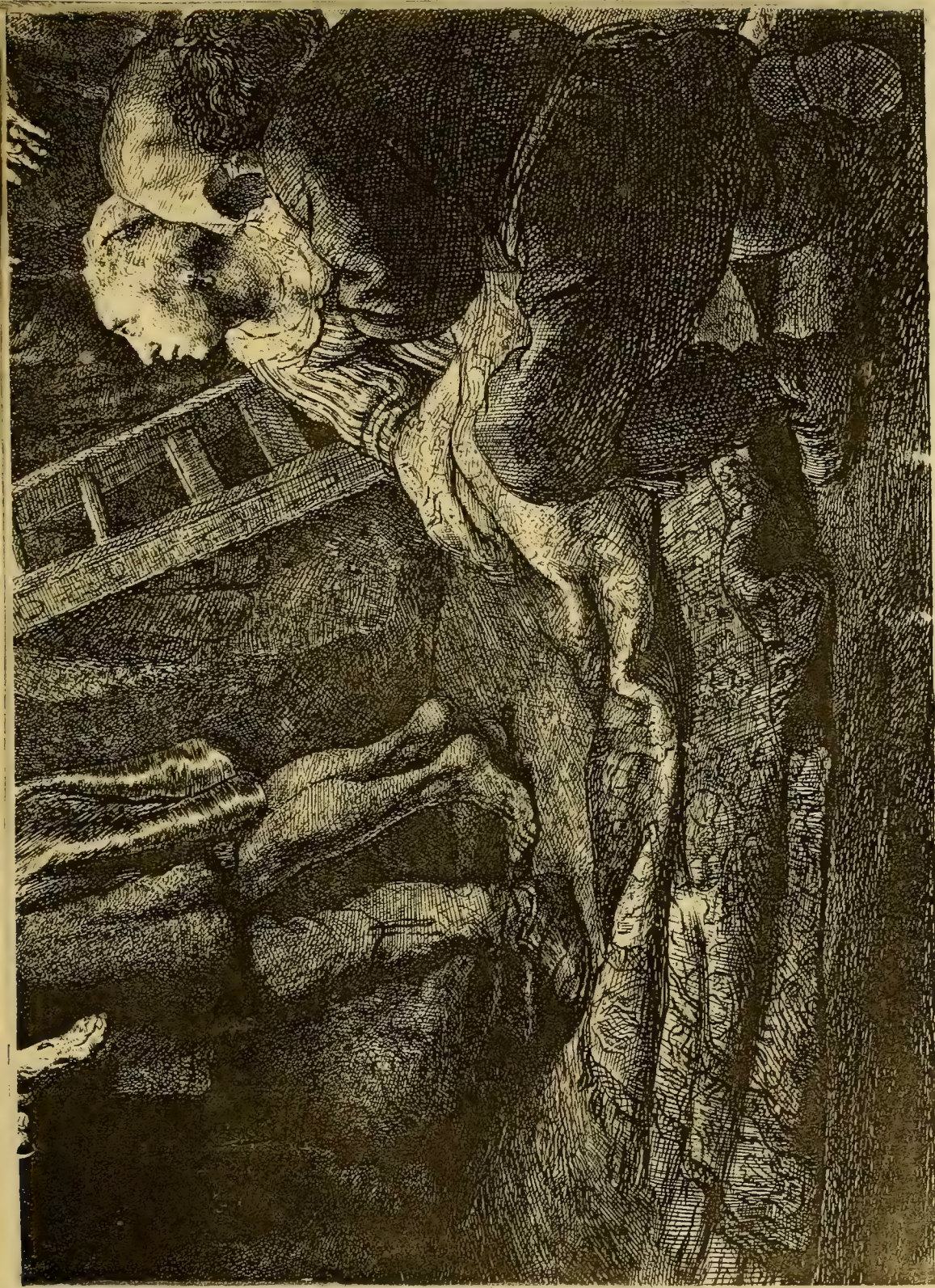


PLATE III.

PHOTODUPLICATION, J. LEITCH & CO. LONDON

FAC SIMILE OF A PORTION OF THE SECOND PLATE OF THE

GREAT DESCENT FROM THE CROSS BY LIEVENS? (BRIT. MUS. APRIL 6 1877)





PHOTODUPLICATION, J. LEITCH & CO. LONDON.

PLATE IV.

REDUCED FAC SIMILE OF PART OF AN UNFINISHED PROOF OF THE GREAT

ECCE HOMO OF REMBRANDT. IN COURSE OF BEING COPIED BY LIFVENS (BRIT. MUS. APRIL, 6, 1877)

CATALOGUE.

LIST OF CONTRIBUTORS TO THE EXHIBITION.



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* *The Contributors whose Names are thus marked are Members of the Club.*

CATALOGUE.

The Title and Numbers that follow are those of Wilson and Charles Blanc ; the States are according to Wilson's Catalogue.

PORTRAIT OF REMBRANDT, BY HIMSELF.

Lent by the Earl of PORTARLINGTON.

1 A HEAD OF AN OLD WOMAN ETCHED NO LOWER THAN THE CHIN, 347.

(Tête de la mère de Rembrandt, vue de face 192.)

SECOND STATE.—The plate reduced.

R.H. 1628.

Lent by H. DANBY SEYMOUR, Esq.

2 BUST OF AN OLD WOMAN LIGHTLY ETCHED, 348.

(Petit buste de la mère de Rembrandt, 193.)

R.H. 1628.

Lent by H. DANBY SEYMOUR, Esq.

3 BUST OF AN OLD WOMAN LIGHTLY ETCHED, 348.

(*Petit buste de la mère de Rembrandt*, 193.)

From the Verstolk Collection.

R.H. 1628.

Lent by F. SEYMOUR HADEN, Esq.

4 A PHILOSOPHER WITH AN HOUR GLASS, 318.

(*Philosophe, avec un sablier*, 113.)

FIRST STATE.—With the six strokes upon the skull.

The monogram and date are added in the third state.

Said to be the only woodcut which Rembrandt engraved: De Claussin considered it the work of Lievens: Weigel questions its being a woodcut at all.

R.H. 1630.

Lent by H. DANBY SEYMOUR, Esq.

5 A MAN WITH A BROAD BRIMMED HAT AND A RUFF, 312.

(*Homme au chapeau à grands bords*, 260.)

R.H. 1630.

Lent by Rev. J. J. HEYWOOD.

6 THE CIRCUMCISION, 53.

(*Petite Circoncision*, 21.)

From the Garle Collection.

Date assumed, 1630.

Lent by ST. JOHN DENT, Esq.

7 PORTRAIT OF REMBRANDT IN A TURNED-UP HAT AND
EMBROIDERED MANTLE, 7.

(Rembrandt au chapeau rond et au manteau brodé, 211.)

SECOND STATE.—The bust drawn in pencil by the Master.

SIXTH STATE.—From the Mariette and Aylesford Collections.

SEVENTH STATE.—From the Aylesford Collection.

The Fourth State is signed R.H., the date, 1631, is added in the Fifth, in the Seventh appears the signature "Rembrandt."

Lent by R. S. HOLFORD, Esq.

8 PORTRAIT OF A MAN WITH A SHORT BEARD, 275

(Buste d'homme à bonnet fourré et manteau brodé, 267.)

THIRD STATE.

The monogram and date appear in the second State.

R.H. 1631.

Lent by F. SEYMOUR HADEN, Esq.

9 BUST VERY MUCH RESEMBLING REMBRANDT, WITH A
ROUND FUR CAP, 16.

(Rembrandt au bonnet rond et fourré, 223.)

From the Hugh Howard Collection.

R.H. 1631.

Lent by F. SEYMOUR HADEN, Esq.

10 BUST OF AN OLD MAN WITH A LONG BEARD, 261.

(*Vieillard grande barbe et au front ridé*, 281.)

FIRST STATE.—Before the plate was reduced : From the Aylesford Collection.

R.H. 1631.

Lent by HENRY BRODHURST, Esq.

11 REMBRANDT'S MOTHER, 344.

(*Buste de la mère de Rembrandt la main sur la poitrine*, 195.)

SECOND STATE.

R.H. 1631.

Lent by W. H. WILLSHIRE, Esq., M.D.

12 PORTRAIT OF AN OLD WOMAN SITTING LOOKING TO THE
LEFT, 340.

(*La mère de Rembrandt assise, aux gants noirs*, 197).

Rembrandt f. *Date assumed*, 1632.

Lent by R. S. HOLFORD, Esq.

13 PORTRAIT OF AN OLD WOMAN LOOKING TO THE RIGHT, 339.

(*La merè de Rembrandt au voile noire*, 196).

SECOND STATE.—The shade below the arm chair worked on.

Date assumed, 1631.

Lent by R. S. HOLFORD, Esq.

14 THE RAT-KILLER, 125.

(Le vendeur de mort-aux-rats, 95.)

SECOND STATE.—With the diagonal lines on the tree. E. W. 1647.

J. Z. 1763.

R.H. 1632.

Lent by R. S. HOLFORD, Esq.

15 AN OLD MAN WITH A LARGE WHITE BEARD AND A FUR
CAP, 264.*(Vieillard au grand manteau de velours noir, 270.)*

FIRST STATE.—From P. Mariette's Collection.

R.H. f. Date assumed, 1631.

Lent by HENRY BRODHURST, Esq.

16 THE DESCENT FROM THE CROSS, 84.

(La grande descente de croix, 56.)

SECOND STATE.—The legs of the men supporting our Saviour's Body are shaded with cross strokes.

Rembrandt, f. Cvm. pryv^o. 1633.

Lent by RICHARD FISHER, Esq.

17 PORTRAIT OF REMBRANDT WITH A SCARF ROUND HIS
NECK, 17.*(Rembrandt avec une écharpe autour du cou, 229.)*

THIRD STATE.—With the name and date. From the Garle Collection.

Rembrandt, f. 1633.

Lent by ST. JOHN DENT, Esq.

18 THE RESURRECTION OF LAZARUS : A large Print, 77.

La grande Résurrection de Lazare, 48.

FOURTH STATE.—With the retouching on the little figures in the background.

Van Ryn, f. Date assumed, 1632—34.

Lent by R. S. HOLFORD, Esq.

19 THE GOOD SAMARITAN, 95.

(Le bon Samaritan, 41).

FIRST STATE.—The tail of the horse white.

FOURTH STATE.—With the name and date. From the Pierre Remy Collection.

Rembrandt, inventor et fecit 1633.

Lent by R. S. HOLFORD, Esq.

20 A POLANDER, 140.

(Figure Polonaise, 107).

Early impression. From the Barnard and Esdaile Collection.

Date assumed, 1635.

Lent by F. SEYMOUR HADEN, Esq.

21 PORTRAIT OF REMBRANDT WITH MOUSTACHES, 2.

(Rembrandt aux trois moustaches, 206.)

From the Kalle Collection.

Date assumed, 1634.

Lent by F. SEYMOUR HADEN, Esq.

22 A YOUNG WOMAN READING, 341.

(La liseuse, 242.)

FIRST STATE.—From the Maberley and Aylesford Collections.

Rembrandt, f. 1634.

Lent by HENRY BRODHURST, Esq.

23 JANUS SILVIUS, 268.

*(Jean Corneille Sylvius, 186.)*A Protestant Minister at Amsterdam. The same whose Portrait appears
No. 108. Wilson 282. Blanc 187.

From the Verstolk Collection.

Rembrandt, 1634.

Lent by HENRY BRODHURST, Esq.

24 SAINT JEROME: Sitting at the Foot of a Tree, 105.

*(Saint Jérôme, lisant au pied d'un arbre, 71.)**Rembrandt, f. 1634.*

Lent by R. S. HOLFORD, Esq.

Below, in the same frame, is a Drawing of a Lion, by Rembrandt, for
comparison with the Lion above.

Lent by F. SEYMOUR HADEN, Esq.

25 PORTRAIT OF REMBRANDT: In an Oval, 23.

(Rembrandt au Sabre et à l'aigrette, 232.)

FIRST STATE.—The uncut plate.

SECOND and THIRD STATES.—All from the Aylesford Collection.

Rembrandt, f. 1634.

Lent by R. S. HOLFORD, Esq.

26 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FIRST STATE.—From the Esdaile and Wilson Collections.

SECOND STATE.—The hands, &c., unshaded.

FOURTH STATE.—The hands, &c., shaded.

R. 1634.

Lent by R. S. HOLFORD, Esq.

27 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FIRST STATE.—From the Hippesley Collection.

R. 1634.

Lent by F. SEYMOUR HADEN, Esq.

28 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FOURTH STATE.—From the Aylesford Collection.

R. 1634.

Lent by F. SEYMOUR HADEN, Esq.

29 JESUS CHRIST DRIVING THE MONEY-CHANGERS OUT OF
THE TEMPLE, 73.*(Jésus chassant les Vendeurs du temple 44)*FIRST AND SECOND STATES.—With an impression from the altered plate,
from the Aylesford Collection.*Rembrandt, f.* 1635.

Lent by R. S. HOLFORD, Esq.

30 A YOUNG WOMAN WITH A HEAD-DRESS OF PEARLS, 342.

*(La femme de Rembrandt, coiffée en cheveux 201.)**Rembrandt, f. 1634.*

Lent by HENRY BRODHURST, Esq.

31 UYTENBOGARDUS: A Dutch Minister, 281.

(Johannes Uytenbogardus, Ministre des Remonstrants, 190.)

The Latin verses below were composed by Hugo Grotius, whose name is engraved to the right of the verses, the letters H. and G. intertwined.

FOURTH STATE.—From the Aylesford Collection.

Rembrandt, f. 1635.

Lent by R. S. HOLFORD, Esq.

32 THE ANGEL APPEARING TO THE SHEPHERDS, 49.

(L'Annonciation aux Bergers, 17.)

FOURTH STATE.—From the Segulier and Maberly Collection.

Rembrandt, f. 1634.

Lent by ST. JOHN DENT, Esq.

33 THE ANGEL APPEARING TO THE SHEPHERDS, 49.

(L'Annonciation aux Bergers, 17.)

FOURTH STATE.—From the Barnard Collection.

Rembrandt, f. 1634.

Lent by R. S. HOLFORD, Esq.

34 MANASSEH BEN ISRAEL, 271.

(Manasseh ben Israel. 183.)

SECOND STATE—With the mark of the Vice.

Rembrandt, f. 1636.

Lent by F. SEYMOUR HADEN, Esq.

35 THE BUST OF AN OLD MAN: With a Large Beard, 292.

(Vieillard à grand bonnet qui dort, 286.)

This piece has been attributed to Lievens.

Rembrandt. Date assumed 1635.

Lent by F. SEYMOUR HADEN, Esq.

36 THREE ORIENTAL HEADS: First Head, 288.

*(Jacob Cats, 173.)**Rembrandt, 1635.*

The word which follows has been read *Venetius*, and by others *Rhenetiis*. Vosmaer reads the Enigmatical word *geretuckerdt*, and adds "M. J. Weissenbruch se rangeant à ma conjecture sur ce mot et à l'idée que la planche n'aurait été que *retouchée* par Rembrandt, est d'avis que ces estampes sont de Lievens, dont elles portent si fortement le caractère." The word must in this print be incomplete, but may perhaps be read after the signature in No. 37.

Lent by F. SEYMOUR HADEN, Esq.

36a JACOB CATS, by Lievens, lent for comparison with the above, by

F. SEYMOUR HADEN, Esq.

37 THREE ORIENTAL HEADS: Third Head, 290.

(*Turc, au turban et à l'aigrette, 3^{me} tête orientale, 289.*

Rembrandt, 1635—See note to first Head.

Lent by Rev. J. GRIFFITHS, D.D.

38 REMBRANDT'S WIFE AND FIVE OTHER HEADS, 359.

(*Feuille de six têtes, donc cinq têtes de femmes, 249.*)

Rembrandt, f. 1636.

Lent by J. WEBSTER, Esq.

39 PORTRAITS OF REMBRANDT AND HIS WIFE, 19.

(*Rembrandt et sa femme, 203.*)

From the Garle Collection.

Rembrandt, f. 1636.

Lent by ST. JOHN DENT, Esq.

40 THE PRODIGAL SON, 96.

(*Le Retour de l'Enfant prodigue, 43.*)

From the Hippley Collection.

Rembrandt, f. 1636.

Lent by F. SEYMOUR HADEN, Esq.

41 THE ECCE HOMO, 82.

(L'Ecce Homo, 52.)

SECOND STATE.—Before the diagonal lines on the face of one of the Jews.
From the Chambers Hall Collection.

Rembrandt, f. 1636. Cumpryvel.

Lent by HENRY BRODHURST, Esq.

42 THE ECCE HOMO, 82.

(L'Ecce Homo, 52.)

THIRD STATE.—With the diagonal lines.

Rembrandt, f. 1636. Cvm pryvel.

Lent by R. FISHER, Esq.

43 THE ECCE HOMO: *En grisaille.*

Formerly in the possession of the Burgomaster William Six, at whose Sale in 1734 this, with a companion piece, brought £7 (84 florins). It has since passed through the Collections of Mr. Goll, Mr. Brondgeest, Mr. Emmerson, and Mr. Jeremiah Harman. See Smith's Cat.: vii. 37.

Lent by Lady EASTLAKE.

44 THREE HEADS OF WOMEN, 361.

(Etude de trois têtes de femmes, 250.)

M. Charles Blanc was the first to recognise the central head as a Portrait of Rembrandt's wife.

SECOND STATE—With the three heads. In the first state the uppermost of the three heads only appears.

Date assumed 1636.

Lent by R. P. ROUELL, Esq.

45 A YOUNG MAN MUSING, 270.

(*Jeune homme assis et réfléchissant*, 258.)

From the Hugh Howard Collection.

Rembrandt, f. 1637.

Lent by F. SEYMOUR HADEN, Esq.

46 AN OLD MAN WITH A SQUARE BEARD, IN A RICH VELVET
CAP, 314.

(*Juif au bonnet agrafé de pierreries*, 269.)

From the Brentano Collection.

Rembrandt, f. 1637.

Lent by Rev. J. J. HEYWOOD.

47 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL, 37.

(*Agar renvoyée par Abraham*, 3.)

From the Garle Collection.

Rembrandt, f. 1637.

Lent by ST. JOHN DENT, Esq.

48 PORTRAIT OF REMBRANDT : In a Cap and Feather, 20.

(*Rembrandt au bonnet orné d'une plume*, 233.)

From the Hugh Howard Collection.

Rembrandt, f. 1638.

Lent by F. SEYMOUR HADEN, Esq.

49 JOSEPH TELLING HIS DREAM TO HIS BRETHREN IN THE
PRESENCE OF HIS FATHER AND MOTHER, 41.

(*Joseph racontant ses songes*, 9.)

FIRST AND SECOND STATES.

Rembrandt, f. 1638.

Lent by ST. JOHN DENT, Esq.

50 THE DEATH OF THE VIRGIN, 104.

(*La mort de la Vierge*, 70).

FIRST STATE.—From the Aylesford Collection.

Rembrandt, 1639.

Lent by R. S. HOLFORD, Esq.

51 THE DEATH OF THE VIRGIN, 104.

(*La mort de la Vierge*, 70).

SECOND STATE.—With the shading on the elbow chair.

Rembrandt, 1639.

Lent by ST. JOHN DENT, Esq.

52 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21.

(*Rembrandt appuyé*, 234.)

FIRST STATE.—The pencilling on the cap and stonework is by Rembrandt himself.

Rembrandt, f. 1639.

Lent by F. SEYMOUR HADEN, Esq.

53 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21.

(Rembrandt appuyé, 234.

SECOND STATE.—The band of the cap to the right is completed. The
pencilling on the cap and stonework is by the Master's hand.

Rembrandt, f. 1639.

Lent by F. SEYMOUR HADEN, Esq.

54 SAINT CATHERINE, 338.

(La femme de Rembrandt, 200).

From the Maberly Collection.

Rembrandt, f. 1638.

Lent by HENRY BRODHURST, Esq.

55 BUST OF AN OLD MAN WITHOUT A BEARD, IN A VERY
HIGH FUR CAP, 299.*(Petit buste à très haut bonnet, 302.)**Date assumed, 1639.*

Lent by F. SEYMOUR HADEN, Esq.

56 TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES,
363.*(Griffonnements gravés en différents sens de la planche, 122.)**Date assumed, 1639.*

Lent by Rev. J. GRIFFITHS, D.D.

57 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE, 54.

(*Presentation au temple, piece en largeur, 22.*)

FIRST STATE.—Simeon's head is bare and his robe unshaded.

Date assumed, 1639.

Sent by R. S. HOLFORD, Esq.

58 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE, 54.

(*Présentation au temple, 22.*)

SECOND STATE.—The robe of Simeon is finished and he wears a cap.

Date assumed, 1639.

Lent by R. FISHER, Esq.

59 AN OLD MAN IN A FUR CAP DIVIDED IN THE MIDDLE 267.

(*Vieillard au bonnet fendu, 271.*)

Rembrandt, f. 1640.

Lent by Rev. J. J. HEYWOOD.

60 UYTENBOGAERT: Called the Goldweigher, 283.

(*Uytenbogaert; dit le peseur d'or, 189.*)

FIRST STATE.—With the white face. From the Dumesnil and Six Collections.

Rembrandt, f. 1639.

Lent by HENRY BRODHURST, Esq.

61 UYTENBOGAERT : Called the Goldweigher, 283.

(*Uytenbogaert ; dit le peseur d'or*, 189.)

THIRD STATE.—The Plate has been retouched, probably by Captain Baillie, who has also made a copy of this piece. The name and date are erased.

Lent by J. WEBSTER, Esq.

62 A PAINTER DRAWING FROM A MODEL, 189.

(*Le Peintre dessinant d'après le modèle*, 157.)

FIRST AND SECOND STATES.—From the Aylesford Collection.

Date assumed, 1639.

Lent by R. S. HOLFORD, Esq.

63 THE LITTLE DOG SLEEPING, 155.

(*Le chien endormi*, 352.)

THIRD STATE.—The plate reduced.

Date assumed, 1639.

Lent by H. DANBY SEYMOUR, Esq.

64 THE DECOLLATION OF SAINT JOHN THE BAPTIST, 97.

(*La décollation de Saint Jean Baptiste*, 40.)

FIRST STATE.—Before the re-touch. Impressions in this state are always faint ; a really good one is very rare. The pencil sketch in the same frame, lent by F. Seymour Haden, Esq., is Rembrandt's study for the etching.

Rembrandt, 1640.

Lent by Monsieur DUTUIT.

65 YOUTH SURPRISED BY DEATH, 113.

*(La Jeunesse surprise par la Mort, 79.)**Rembrandt, f. 1639.*

Lent by W. B. SCOTT, Esq.

66 THE FLUTE-PLAYER, 185.

(L'espiègle, 153.)

SECOND STATE. — With the name and date. Prom the Aylesford Collection.

Rembrandt, 1640.

Lent by HENRY BRODHURST, Esq.

67 REMBRANDT'S MILL, 230.

(Le moulin, 333.)

With the mark of the fleur-de-lis done by hand.

Rembrandt, 1641.

Lent by F. SEYMOUR HADEN, Esq.

68 A VIEW OF AMSTERDAM, 207.

*(Vue d'Amsterdam, 313.)**Date assumed, 1641.*

Lent by F. SEYMOUR HADEN, Esq.

69 A LARGE LANDSCAPE WITH A MILL-SAIL SEEN ABOVE A
COTTAGE, 223.

(*La Chaumière au grand arbre*, 326.)

From the Six, Aylesford and Hawkins Collections.

Rembrandt, f. 1641.

Lent by HENRY BRODHURST, Esq.

70 A VIEW OF AMSTERDAM, 207.

(*Vue d'Amsterdam*, 313.)

From the Gevers and Garle Collections.

Date assumed, 1641.

Lent by HENRY BRODHURST, Esq.

71 A LARGE LANDSCAPE WITH A COTTAGE AND DUTCH
HAYBARN, 222.

(*La Chaumière et la grange à foin*, 327.)

From the Finch Collection.

Rembrandt, f. 1641.

Lent by R. FISHER, Esq.

72 A LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH
HAYBARN, 222.

(*La Chaumière et la grange à foin*, 327.)

From the Six Collection.

Rembrandt, f. 1641.

Lent by HENRY BRODHURST, Esq.

73 A YOUNG MAN A HALF-LENGTH, 311.

(Guillame II., enfant, 177.)

In ordinary impressions the fourth figure of the date does not appear.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

74 RENIER ANSLOO, 273.

(Corneille Anslo, 170.)

FIRST STATE—Before the work was lowered to the bottom of the plate.

SECOND STATE—The work lowered.

Rembrandt, f. 1641.

Lent by R. S. HOLFORD, Esq.

75 A MAN PLAYING AT CARDS, 137.

(Le Joueur de Cartes, 104.)

FIRST STATE—The print has unfortunately been cut at the top.

Rembrandt, f. 1641.

Lent by R. FISHER, Esq.

76 A MAN WITH A CRUCIFIX AND CHAIN, 263.

(Écrivain dans le costume du XV^{me}. Siècle, 257.)

SECOND STATE—With the Shirt collar.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

77 A MAN WITH A CRUCIFIX AND CHAIN, 263.

(*Écrivain dans le costume du XVII^{me} Siècle*, 257.)

THIRD STATE—Re-worked.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

78 THREE ORIENTAL FIGURES, 122.

(*Jacob and Laban*, 7.)

SECOND STATE.—With the additional foliage on the tree. From the Hugh Howard Collection.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

79 THE BAPTISM OF THE EUNUCH, 103,

(*Le Baptême de l'Eunuque*, 69.)

FIRST STATE.—Before the shading upon the cascade. From the Garle Collection.

Rembrandt, f. 1641.

Lent by ST. JOHN DENT, Esq.

80 A LION HUNT, 118.

(*La grande chasse aux lions*, 86.)

From the Aylesford Collection.

Rembrandt, f. 1641.

Lent by R. S. HOLFORD, Esq.

81 THE STAR OF THE KINGS, 117.

(*L'étoile des Rois*, 85.)

From the Hugh Howard Collection.

Date assumed, 1641.

Lent by F. SEYMOUR HADEN, Esq.

82 THE RESURRECTION OF LAZARUS, 76.

(*La petite Résurrection de Lazare*, 47.)

Rembrandt, f. 1642.

Lent by R. P. ROUPELL, Esq.

83 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY, 48.

(*L'Ange disparaît devant la famille de Tobie*, 16.)

SECOND STATE (so-called).—It is really the first State.

Rembrandt, f. 1641.

Lent by RICHARD FISHER, Esq.

84 A MAN MEDITATING: In Rembrandt's Dark Manner, 146.

(*Philosophe méditant*, 112.)

FIRST STATE.—Wilson's description is unsatisfactory.

Date assumed, 1642.

Lent by J. WEBSTER, Esq.

85 A MAN MEDITATING: In Rembrandt's Dark Manner, 146.

(Philosophe méditant, 112.)

FIRST STATE.—

Date assumed, 1642.

Lent by R. P. ROUPELL, Esq.

86 A LANDSCAPE, WITH A HOUSE AND A LARGE TREE BY IT, 204.

(Le grand arbre à côté de la maison, 310.)

In the usual impressions of this rare piece an initial R (?) is seen in the central foreground. It is a piece whose position is most difficult to assign, but, from careful comparison of the work, it is placed in the year 1642.

Lent by Monsieur DUTUIT.

87 ST. JEROME: In Rembrandt's Dark Manner, 110.

(Saint Jérôme en méditation, 76.)

FIRST and SECOND STATES.—Before and after the alteration in the window curtain.

Rembrandt, 1642.

Lent by J. WEBSTER, Esq.

88 THE HEAD OF REMBRANDT, AND OTHER STUDIES, 357.

(Griffonnements avec la tête de Rembrandt, 237.)

SECOND STATE.—The plate reduced.

Date assumed, 1642.

Lent by H. DANBY SEYMOUR, Esq.

89 A MAN IN AN ARBOUR, 258.

(Homme sous une treille, 262.)

From the Hugh Howard Collection.

Rembrandt, f. 1642.

Lent by F. SEYMOUR HADEN, Esq.

90 A WOMAN IN A LARGE HOOD, 353.

(La femme de Rembrandt malade, 202.)

Saskia Rembrandt's Wife died in June, 1642. M. C. Blanc argues that this is her Portrait taken during the illness which preceded her death. The lower impression in the frame is apparently worked on in bistre, by Rembrandt himself. From the Hume Collection.

Date assumed, the early part of 1642.

Lent by F. SEYMOUR HADEN, Esq.

91 A WOMAN WITH A BASKET, 350.

(Le jeune fille au panier, 240.)

From the Barnard and Esdaile Collections.

Date assumed, 1642.

Lent by F. SEYMOUR HADEN, Esq.

92 A COTTAGE WITH WHITE PALES, 229.

(La chaumière entourée de planches, 332.)

SECOND STATE.—With the Date.

Rembrandt, f. 1642.

Lent by F. SEYMOUR HADEN, Esq.

93 A COTTAGE WITH WHITE PALES, 229.

(La chanmiere entourée de planches, 332.)

FIRST STATE.—Before the date, from the Garle Collection.

Rembrandt, f.

Lent by HENRY BRODHURST, Esq.

94 A HOG, 154.

(Le Cochon, 350.)

FIRST STATE.—Before the plate was reduced. From the Dumesnil Collection.

Rembrandt, f. 1643.

Lent by HENRY BRODHURST, Esq.

95 THE THREE TREES, 209.

(Le Paysage aux trois arbres, 315.)

From the Buckingham, Beckford, and Hodges Collections.

Rembrandt, f. 1643.

Lent by ST. JOHN DENT, Esq.

96 THE THREE TREES, 209.

(Le paysage aux trois arbres, 315.)

From the Garle Collection.

Rembrandt, f. 1643.

Lent by HENRY BRODHURST, Esq.

97 THE SHEPHERD AND HIS FAMILY, 217.

(Le Berger et sa famille, 321.)

From the Hume Collection.

Rembrandt, f. 1644.

Lent by F. SEYMOUR HADEN, Esq.

98 SKETCH OF A TREE, AND OTHER SUBJECTS, 366.

*(Griffonnement avec un arbre, 349.)**Date assumed, 1645.*

Lent by F. SEYMOUR HADEN, Esq.

99 ABRAHAM, WITH HIS SON ISAAC, 38.

(Abraham parlant à Isaac, 5.)

From the Garle Collection.

Rembrandt, f. 1645.

Lent by ST. JOHN DENT, Esq.

100 THE REST IN EGYPT, IN A WOOD BY NIGHT.

(Repos en Egypte ; effet de nuit, 30.)

FIRST STATE.—Before the introduction of the ass's head.

Date assumed, 1642.

Lent by Rev. J. GRIFFITHS, D.D.

101 OUR LORD ON THE CROSS BETWEEN THE TWO THIEVES :

An Oval, 85.

(Jésus en croix entre deux larrons, 54.)

Early impression. From the Garle Collection.

Date assumed, 1645-7.

Lent by ST. JOHN DENT, Esq.

102 SIX'S BRIDGE, 205.

(Le pont de Six, 311.)

SECOND STATE.—With one of the men's hats shaded. From the Verstolk Collection.

Rembrandt, f. 1645.

Lent by F. SEYMOUR HADEN, Esq.

103 VIEW OF OMVAL NEAR AMSTERDAM, 206.

(Vue d'Omval près d'Amsterdam, 312.)

From the Charles Rogers's Collection.

Rembrandt, f. 1645.

Lent by R. S. HOLFORD, Esq.

104 THE FUNERAL OF JESUS, 86.

*(Jésus-Christ porté au tombeau, 60.)**Rembrandt. Date assumed, 1645. Vosmaer considers this a much earlier piece.*

Lent by R. FISHER, Esq.

105 A LANDSCAPE WITH A MAN SKETCHING THE SCENE, 216.

(Le paysage au dessinateur, 320.)

From the Esdaile and Sykes Collections.

Date assumed, 1645.

Lent by F. SEYMOUR HADEN, Esq.

106 A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL, 225.

(Les chaumières près du canal, 329.)

From the Esdaile Collection.

Date assumed, 1646.

Lent by F. SEYMOUR HADEN, Esq.

107 A GROTTO WITH A BROOK, 228.

(La grotte et le ruisseau, 331.)

FIRST STATE.—From the De Fries, Verstolk and Garle Collections.

Rembrandt, 1645.

Lent by HENRY BRODHURST, Esq.

108 JOHN CORNELIUS SYLVIUS, 282.

(Portrait de Jean Corneille Sylvius, 187.)

Wilson speaks of this particular impression as the finest known. The portrait was taken probably from a picture painted in 1644, since Sylvius died in 1639.

From the Bosch, Josi, and Aylesford Collections.

Rembrandt, 1646.

Lent by R. S. HOLFORD, Esq.

109 THE BURGOMASTER SIX, 287.

(*Le Bourgmestre Six*, 184).

Represented holding the folio copy of his own Tragedy of the Medea.

SECOND STATE.—With the name of Rembrandt and date. From the Aylesford Collection.

THIRD STATE.—With the name of Jan Six.

Rembrandt, 1647.

Lent by R. S. HOLFORD, Esq.

110 THE BURGOMASTER SIX, 287.

(*Le Bourgmestre Six*, 184).

THIRD STATE.—With the name of Jan Six. From the Hume Collection.

Rembrandt, 1647.

Lent by F. SEYMOUR HADEN, Esq.

111 MEDEA : Or the Marriage of Jason and Creusa, 116.

(*La Médée ou le Mariage de Jason et de Creuse*, 82.)

Engraved as an Illustration to a Tragedy called the Medea, composed by the Burgomaster Six, who, in his portrait, is represented holding a folio copy. The volume in which the print appears is excessively rare. The Six Family possess a copy, and there is one in the Museum at Amsterdam. Charles Blanc gives an analysis of the Work.

FIRST STATE.—From the Aylesford Collection. The name and date do not appear until the third State.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

112 PORTRAIT OF EPHRAIM BONUS, 280.

(*Éphraïm Bonus, dit le Juif à la rampe, 172.*)

FIRST STATE.—With the black ring. From the Aylesford Collection.
Only three impressions in this State are known.

SECOND STATE.—The stone in the ring is white, &c. From the same Collection.

Rembrandt, 1647.

Lent by R. S. HOLFORD, Esq.

113 EPHRAIM BONUS, 280.

(*Éphraïm Bonus, dit le Juif à la rampe, 172.*)

SECOND STATE.—With the white stone.

Rembrandt, 1647.

Lent by J. WEBSTER, Esq.

114 THE SPANISH GIPSY, 124.

(*La petite Bohémienne espagnole, 83.*)

M. C. Blanc, in his Work on Rembrandt, "L'Œuvre Complet de R.," Vol. ii., page 274, &c., has given the outlines of the "Preciosa" of Cervantes. A Dutch tragedy, called *la Bohémienne espagnole*, was founded on this Work; each Act in the piece was illustrated by an engraving—this one only by Rembrandt. Gersaint relates that the tragedy of The Gipsy was first performed in Amsterdam in the year 1650. This assists us in fixing the date of the print, which we assume to be about two years earlier. Vosmaer, comparing the foliage with that in the Flute-player, see No. 66, dated 1640, places this piece in the same year; but the work is probably more nearly of the date to which it is assigned.

Date assumed, 1648.

Lent by S. ADDINGTON, Esq.

115 SAINT JEROME: Sitting before the Trunk of an old tree, 108.

(Saint Jérôme écrivant, 74.)

FIRST STATE.—Before the name and date. From the Aylesford Collection.

SECOND STATE.—With the name and date. From the De Claussin and Aylesford Collections.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

116 BEGGARS AT THE DOOR OF A HOUSE, 173.

(Mendiants à la porte d'une maison, 146.)

SECOND STATE.—With the name and date. From the Buckingham Collection.

Rembrandt, f. 1648.

Lent by F. SEYMOUR HADEN, Esq.

117 DOCTOR FAUSTUS, 272.

(Le docteur Faustus, 84.)

FIRST STATE.—With the rays of light extending nearly to the top of the window.

Date assumed, 1650.

Lent by HENRY BRODHURST, Esq.

118 PORTRAIT OF REMBRANDT DRAWING, 22.

*(Rembrandt dessinant, 235.)*THIRD STATE.—From the P. Remy, Chalon, Harding, and Garle Collections.
The name and date appear in the fifth State.*Rembrandt, f. 1648.*

Lent by HENRY BRODHURST, Esq.

119 PORTRAIT OF REMBRANDT DRAWING, 22.

(Rembrandt dessinant, 235.)

THIRD and FIFTH STATES.—The name and date appear in the fifth State.
From the Barnard and Esdaile Collections.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

120 A JEW'S SYNAGOGUE, 130.

(La Synagogue, 98.)

SECOND STATE.—The mantle and foot of the Jew are worked upon.

Rembrandt, f. 1648.

Lent by F. SEYMOUR HADEN, Esq.

121 AN ORCHARD, WITH A BARN, 227.

(Le verger et la grange, 330.)

FIRST STATE.—From the Aylesford Collection.

THIRD STATE.—The plate reduced. From the same.

Date assumed, 1648.

Lent by R. S. HOLFORD, Esq.

122 SAINT JEROME, UNFINISHED, 109.

(Saint Jérôme, dans le goût d'Albert Dürer, 75.)

FIRST STATE, Unfinished.—From the Dijournal, Buckingham, Harding,
Lloyd, and G. Smith's Collections.

Date assumed, 1650.

Lent by HENRY BRODHURST, Esq.

123 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Brentano Collection.

Date assumed, 1650.

Lent by Rev. J. J. HEYWOOD.

124 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Aylesford Collection.

Date assumed, 1650.

Lent by F. SEYMOUR HADEN, Esq.

125 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins, 49.*)

FIRST STATE.—Before the cross lines on the neck of the ass. From the Esdaile and Hibbert Collections.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

126 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 49.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins, 49.*)

FIRST STATE.—Before the cross lines on the neck of the ass. From the Palmer Collection.

Date assumed, 1650.

Lent by Monsieur DUTUIT.

127 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins* 49.)

SECOND STATE.—With the cross lines on the neck of the ass.

Date assumed, 1650.

Lent by Rev. J. GRIFFITHS, D.D.

128 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins*, 49.)

SECOND STATE.—With the cross lines on the neck of the ass.

Date assumed, 1650.

Lent by R. FISHER, Esq.

129 A VILLAGE, NEAR THE HIGH ROAD, ARCHED, 214.

(*Le paysage aux trois chaumières*, 318.)

SECOND, THIRD and FOURTH STATES.—From the Aylesford Collection.

THE FIRST STATE—Described by Wilson, is not known to exist.

Rembrandt, f. 1650.

Lent by R. S. HOLFORD, Esq.

130 A PEASANT CARRYING MILK PAILS, 210.

(*L'homme au lait*, 316.)

FIRST and SECOND STATES.—From the Aylesford Collection.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

131 THE COACH LANDSCAPE, 212.

(Le paysage au carrosse—pièce supprimée.)

This Piece is generally rejected. From the Aylesford Collection.

Date assumed, 1646-50.

Lent by R. S. HOLFORD, Esq.

132 A LANDSCAPE WITH TWO HOUSES LIGHTLY ETCHED AND
WASHED WITH INDIAN INK, 211.*(Les deux maisons au pignon pointu, 317.)*

Charles Blanc suggests that this is the work of P. de Koning.

Date assumed, 1648-50.

Lent by R. S. HOLFORD, Esq.

133 A LANDSCAPE WITH A CANAL AND SWANS, 232.

(Le Canal aux cygnes, 335.)

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—From the same. The meadow behind the cows is shaded.

Rembrandt, 1650.

Lent by R. S. HOLFORD, Esq.

134 A LANDSCAPE WITH A CANAL AND LARGE BOAT, 233.

(Le Paysage au bateau, 336.)

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—Not described by Wilson. The background has additional shading.

Rembrandt, f. 1650.

Lent by R. S. HOLFORD, Esq.

135 AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP, 221.

(*La grange à foin et le troupeau*, 325.)

FIRST STATE.—From the Barnard and Aylesford Collections.

THIRD STATE.—The background on the left introduced.

Rembrandt, f. 1636? The date, though it apparently reads 1636, is really 1650, which agrees with the date to which, from the style of its execution, the piece is assigned.

Lent by R. S. HOLFORD, Esq.

136 A LANDSCAPE WITH A COW DRINKING, 234.

(*Le paysage à la vache qui s'abreuve*, 337.)

FIRST STATE.—From the Aylesford and Jacker Collections. The ground to the right of the cow is white.

Date assumed, 1650-1.

Lent by HENRY BRODHURST, Esq.

137 A VILLAGE WITH A SQUARE TOWER, ARCHED, 215.

(*Le paysage à la tour carrée*, 319.)

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—From the Barnard and Harding Collections. The little tree at the angle of the tower is effaced, &c.

Rembrandt, f. 1650.

Lent by R. S. HOLFORD, Esq.

138 AN ARCHED LANDSCAPE WITH AN OBELISK, 224.

(L'Obélisque, 328.)

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—From the same. The roof of the house in the background is shaded.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

139 THE LANDSCAPE WITH A RUINED TOWER AND A CLEAR FOREGROUND, 220.

(Paysage à la tour, 324.)

FIRST AND THIRD STATES—From the Aylesford Collection.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

140 THE LANDSCAPE WITH A RUINED TOWER AND A CLEAR FOREGROUND, 220.

(Paysage à la tour, 324.)

FIRST STATE.—The space between the gate and its buttresses shaded with cross strokes.

Date assumed, 1650.

Lent by F. SEYMOUR HADEN, Esq.

141 THE GOLDWEIGHER'S FIELD, 231.

(La Campagne du peseur d'or, 334.)

From the Barnard Collection.

Rembrandt, 1651.

Lent by R. S. HOLFORD, Esq.

142 THE CANAL, A LANDSCAPE OF AN IRREGULAR FORM, 218.

(Le canal, 322.)

From the Aylesford Collection.

Date assumed, 1650-2.

Lent by R. S. HOLFORD, Esq.

143 REMBRANDT'S HEAD, AND OTHER SKETCHES, 364.

*(Griffonnements légers avec la tête nue de Rembrandt, 238.)**R. H., 1651.*

Lent by H. DANBY SEYMOUR, Esq.

144 TOBIT, BLIND, 46.

*(Tobie aveugle, 15.)**Rembrandt, f. 1651.*

Lent by F. SEYMOUR HADEN, Esq.

145 THE GOLDSMITH, 127.

*(Le petit Orfèvre, 94.)**Rembrandt, 1651.*

Lent by F. SEYMOUR HADEN, Esq.

146 JESUS CHRIST IN THE MIDDLE OF HIS DISCIPLES, 94.

*(Jésus apparaissant à ses disciples, 64.)**Rembrandt, 1650.*

Lent by R. S. HOLFORD, Esq.

147 CLEMENT DE JONGE, 274.

(Clément de Jonge, 180.)

FIRST STATE.—From the Mariette and Galichon Collections.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

148 CLEMENT DE JONGE, 274.

(Clément de Jonge, 180.)

SECOND STATE.—The bar of the chair is etched with the single stroke. From the Astley Collection.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

149 CLEMENT DE JONGE, 274.

(Clement de Jonge, 180.)

THIRD STATE.—An arch introduced within the square. From the Mariette Collection.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

150 CLEMENT DE JONGE, 274.

(Clement de Jonge, 180.)

FIFTH STATE.—The background under the bar of the chair is white.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

151 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—With the Easel.

Rembrandt, f. Date assumed, 1651.

Lent by R. S. HOLFORD, Esq.

152 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—With the Easel. From the Garle Collection.

Rembrandt, f. Date assumed, 1651.

Lent by HENRY BRODHURST, Esq.

153 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—Completed in crayon by Rembrandt.

Rembrandt, f. Date assumed, 1651.

Lent by E. CHENEY, Esq.

154 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

SECOND STATE.—With the Easel removed.

Rembrandt, f. Date assumed, 1651.

Lent by R. P. ROUPELL, Esq.

155 THE FLIGHT INTO EGYPT: A Night Piece, 58.

(Fuite en Égypte: effet de nuit, 26.)

THIRD STATE.—The landscape more worked upon. From the Hugh Howard Collection.

Date assumed, 1648–50.

Lent by F. SEYMOUR HADEN, Esq.

156 THE ADORATION OF THE SHEPHERDS: A Night Piece, 51.

(L'Adoration des Bergers, 19.)

FIRST STATE.—The Stall is not distinguished.

Date assumed, 1648–50. Vosmaer assumes a much earlier date for this Print.

Lent by E. CHENEY, Esq.

157 THE ADORATION OF THE SHEPHERDS: A Night Piece, 51.

(L'Adoration des Bergers, 19.)

FIRST STATE.—

Lent by ST. JOHN DENT, Esq.

158 PORTRAIT OF COPPENOL: A small Plate, 284.

(Petit portrait de Lieven Coppenol, 174.)

State not described by Wilson. Coming between his second and third.

Date assumed, 1652.

Lent by F. SEYMOUR HADEN, Esq.

159 PORTRAIT OF COPPENOL: A Small Plate, 284.)

(Petit portrait de Lieven Coppenol, 174.)

SECOND STATE.—The mathematical instruments are introduced. From the
Utterson Collection.

Date assumed, 1641.

Lent by HENRY BRODHURST, Esq.

160 THE DESCENT FROM THE CROSS: A Night Piece, 88.

(Descente de Croix au flambeau, 58.)

From the Marshall Collection.

Rembrandt, 1654.

Lent by F. SEYMOUR HADEN, Esq.

161 THE DESCENT FROM THE CROSS: A Night Piece, 88.

(Descente de Croix au flambeau, 58.)

From the Aylesford Collection.

Rembrandt, 1654.

Lent by R. S. HOLFORD, Esq.

162 THE PRESENTATION, IN REMBRANDT'S DARK MANNER, 55.

(Présentation au temple, dite en manière noire, 23.)

From the Garle Collection.

Date assumed, 1655.

Lent by ST. JOHN DENT, Esq.

163 THE PRESENTATION, IN REMBRANDT'S DARK MANNER, 55.

(*Présentation au temple, dite en maniere noire, 23.*)

From the Aylesford Collection.

Date assumed, 1655.

Lent by R. S. HOLFORD, Esq.

164 CHRIST PREACHING, 71.

(*Jésus Christ prêchant, la petite tombe, 39.*)

Date assumed, 1651.

Lent by F. SEYMOUR HADEN, Esq.

165 CHRIST PREACHING, 71.

(*Jesus-Christ prêchant, 39.*)

Date assumed, 1651.

Lent by R. S. HOLFORD, Esq.

166 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE:

The Larger Sketch, 69.

(*Jésus Christ au milieu des docteurs, 36.*)

From the Chalon Collection.

Rembrandt, f. 1652.

Lent by F. SEYMOUR HADEN, Esq.

167 A LANDSCAPE, WITH A VISTA, 219.

(Le bouquet de bois, 823.)

THIRD STATE.—The name and date are added. From the Aylesford Collection.

Rembrandt, f. 1652.

Lent by HENRY BRODHURST, Esq.

168 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELZHEIMER, 61.

(Fuite en Egypté, dans le gout d'Elzheimer, 29.)

SECOND STATE.—The foliage is finished.

Date assumed, 1652.

Lent by R. S. HOLFORD, Esq.

169 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELZHEIMER, 61.

A Photographic Copy of the rare, probably unique, impression from the plate of Hercules Seghers, which was made use of by Rembrandt. Traces of the original figures of Tobit and the Angel can be seen in the impression of the plate after the alterations. Procured from the Ryks Museum at Amsterdam.

170 THE TRIUMPH OF MORDECAI, 44.

(Le Triomphe de Mardochée, 12.)

From the Hippley Collection.

Date assumed, 1652-4.

Lent by F. SEYMOUR HADEN, Esq.

171 THE SPORTSMAN, 208.

(Le Chasseur, 314.)

FIRST STATE.—From the Wilson Collection.

Date assumed, 1652.

Lent by Monsieur DUTUIT.

172 THE SPORTSMAN, 208.

(Le Chasseur, 314.)

SECOND STATE.—The house and barn on the left are effaced.

Date assumed, 1652.

Lent by F. SEYMOUR HADEN, Esq.

173 THE SPORT OF KOLEF OR GOLF, 129.

(Le jeu de Kolef, 97.)

FIRST STATE.—Before the white spaces at the top were filled up. From the Howard Collection.

Rembrandt, f. 1634.

Lent by F. SEYMOUR HADEN, Esq.

174 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE:

A Sketch, 68.

*(Jesus-Christ disputant avec les docteurs, 35.)**Rembrandt, f. 1654.*

Lent by F. SEYMOUR HADEN, Esq.

175 THE NATIVITY, OR ADORATION OF THE SHEPHERDS, 50.

(La Nativité, 18.)

FIRST STATE.—With the white spaces near the top. From the Hugh Howard Collection.

Rembrandt, f. Date assumed, 1654.

Lent by F. SEYMOUR HADEN, Esq.

176 THE FLIGHT INTO EGYPT : THE HOLY FAMILY CROSSING A RILL, 60.

(Fuite en Egypte, passage de l'eau, 28.)

From the Duke of Buckingham's Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

177 THE CIRCUMCISION, 52.

(La Circoncision, 20.)

FIRST STATE.—Has several white spaces near the top. From the Howard Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

178 THE HOLY FAMILY ; JOSEPH LOOKING IN AT THE WINDOW, 67.

(Sainte Famille ou la vierge ou chat, 34.)

FIRST STATE.—Several places near the top are white. From the Howard Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

179 JESUS CHRIST ENTOMBED, 91.

(*Jesus mis au tombeau*, 61)

FIRST STATE.—In pure Etching.

SECOND STATE.—The finished plate.

Date assumed, 1654.

Lent by H. DANBY SEYMOUR, Esq.

180 JESUS FOUND BY HIS PARENTS IN THEIR JOURNEY FROM
JERUSALEM. 64.

(*Jesus ramene du temple*, 38.)

From the Mariette Collection.

Rembrandt, *f.* 1654.

Lent by F. SEYMOUR HADEN, Esq.

181 DAVID ON HIS KNEES, 45.

(*David en prière*, 13.)

Rembrandt, *f.* 1652.

Lent by F. SEYMOUR HADEN, Esq.

182 OUR LORD AND THE DISCIPLES AT EMAUS, 92.

(*Les pelerins d'Emmaüs*, 63.)

FIRST STATE.—Before the rays and hat were defined.

Rembrandt, *f.* 1654.

Lent by F. SEYMOUR HADEN, Esq.

183 A LANDSCAPE WITH A GREAT TREE IN THE MIDDLE, 238.

(*Le grande arbre*, 340)

The only impression known of this doubtful print is in the Bibliothèque, from which this Photograph has been procured.

Date assumed, 1654-8.

184 OUR LORD BEFORE PILATE, 80.

(*Jésus Christ présenté au peuple*, 51.)

FIRST STATE.—From the Aylesford Collection. The name and date appear over the door to the right in the fourth state.

Rembrandt, f. 1655.

Lent by R. S. HOLFORD, Esq.

185 OUR LORD BEFORE PILATE, 80.

(*Jésus Christ présente au peuple*, 51.)

FIRST STATE.—The name and date appear over the door to the right in the fourth State. From the De Festetis Collection.

Rembrandt, f. 1655.

Lent by F. SEYMOUR HADEN, Esq.

186 ABRAHAM'S SACRIFICE, 39.

(*Le sacrifice d'Abraham*, 6.)

From the Garle Collection.

Rembrandt, f. 1655.

Lent by R. FISHER, Esq.

187 FOUR PRINTS FROM A SPANISH BOOK, 40.

(*Quatre Sujets pour un livre Espagnol*, 8.)

On Parchment from the cut-plate :—All first State.

The Vision of Ezekiel.

The Image which Nebuchadnezzar saw in his dream.

Jacob's Ladder.

The Combat of David with Goliath.

Rembrandt, f. 1655.

Lent by Monsieur DUTUIT.

188 ABRAHAM FRANZ, 275.

(*Abraham Frans*, 176.)

SECOND STATE.—

Date assumed, 1655.

Lent by HENRY BRODHURST, Esq.

189 ABRAHAM FRANZ, 275.

(*Abraham Frans*, 176.)

FOURTH STATE.—The earliest State, with the hair dark.

Date assumed, 1655.

Lent by Rev. GRIFFITHS, D.D.

190 PORTRAIT OF JAN ANTONIDES VAN DER LINDEN, 266.

(*Jan Antonides van der Linden*, 181.)

FIRST STATE.—Before the cross lines upon the arm.

Date assumed, 1655.

Lent by R. S. HOLFORD, Esq.

191 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

FIRST STATE—From the Otto Collection. The name and date appear in the second State.

Rembrandt, f. 1653.

Lent by HENRY BRODHURST, Esq.

192 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

FIRST STATE—From the Pierre Remy Collection. The name and date appear in the second State.

Rembrandt, f. 1653.

Lent by R. S. HOLFORD, Esq.

193 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

The altered plate.

Rembrandt, f. 1653-5.

Lent by F. SEYMOUR HADEN, Esq.

194 JOHN LUTMA, 278.

(Jannus Lutma, 182.)

FIRST STATE (so called).—Completed in crayon by Rembrandt.

Rembrandt, f. 1656.

Lent by E. CHENEY, Esq.

195 JOHN LUTMA, 278.

(Janus Lutma, 182.)

FIRST STATE (so called).—From the Barnard and Hibbert Collection.

SECOND STATE.—The window and bottle still wanting.

THIRD STATE.—With the names of Rembrandt and Lutma. And a counter-proof of the third State.

Rembrandt, f. 1656.

Lent by R. S. HOLFORD, Esq.

196 YOUNG HAARING, 277.

(Haaring le jeune, 170.)

FIRST STATE.—Before the window rod and name. From the Barnard Camesina, Sheepshanks, Knighton, and Maberley Collections.

Rembrandt, f. 1655.

Lent by HENRY BRODHURST, Esq.

197 PORTRAIT OF VAN TOLLING, 286.

(Le Docteur Petrus van Tol, 188.)

FIRST STATE.—From the Collection of M. Verstolk de Soelen.

Date assumed, 1656.

Lent by Rev. GRIFFITHS, D.D.

198 PORTRAIT OF VAN TOLLING, .

(Le docteur Petrus van Tol—l'avocat Tolling—188.)

SECOND STATE.—From the Aylesford Collection.

Date assumed, 1656.

Lent by R. S. HOLFORD, Esq.

199 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Garle Collection.

Date assumed, 1656.

Lent by HENRY BRODHURST, Esq.

200 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Esdaile Collection.

Date assumed, 1656.

Lent by H. VAUGHAN, Esq.

201 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—

Date assumed, 1656.

Lent by H. DANBY SEYMOUR, Esq.

202 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Aylesford Collection.

Date assumed, 1656.

Lent by R. S. HOLFORD, Esq.

203 SAINT FRANCIS PRAYING, 112.

(*Saint François à genoux*, 78.)

SECOND STATE.—With the background to the right added. In this State the name is repeated a second time.

Rembrandt, f. 1657.

Lent by R. S. HOLFORD, Esq.

204 SAINT FRANCIS PRAYING, 112.

(*Saint François à genoux*, 78.)

SECOND STATE.—With the background to the right added.

Rembrandt, f. 1657.

Lent by F. SEYMOUR HADEN, Esq.

205 ABRAHAM RECEIVING THE ANGELS.

(*Abraham recevant les anges*, 2.)

Rembrandt, 1656.

Lent by F. SEYMOUR HADEN, Esq.

206 OUR LORD IN THE GARDEN OF OLIVES, 79,

(*Jésus au jardin des Oliviers*, 50.)

Rembrandt, f. 165—. *Date assumed*, 1657.

Lent by F. SEYMOUR HADEN, Esq.

207 JESUS AND THE SAMARITAN WOMAN AT THE WELL: An
arched plate, 74.

(*La Samaritaine*, 45.)

SECOND STATE.—The plate cut to the size of the subject.

THIRD STATE.—With the name and date. From the Collections of M. de
Jong, Barnard, and Esdaile.

Rembrandt, f. 1658.

Lent by R. S. HOLFORD, Esq.

208 A NAKED WOMAN, SEEN FROM BEHIND, 202.

(*La Nègresse couchée*, 169.)

FIRST STATE.—Before the work was continued to the top of the plate.

Rembrandt, 1658.

Lent by F. SEYMOUR HADEN, Esq.

209 A WOMAN PREPARING TO DRESS AFTER BATHING, 196.

(*Femme au bain*, 163.)

Some interesting suggestions regarding this and similar pieces are found in
Charles Blanc's Second Vol., pp. 19, &c.

FIRST and SECOND STATES.

Rembrandt, f. 1658.

Lent by J. WEBSTER, Esq.

210 PORTRAIT OF REMBRANDT ON A HIGH AND NARROW
PLATE, 32.

From Wilson's description it is evident that he had never seen this Print.
This is the impression from the Barnard Collection, referred to by
De Claussin.

Rembrandt, f. 1658.

Lent by Monsieur DUTUIT.

211 THE WOMAN WITH THE ARROW, 199.

(*La femme à la flèche*, 166.)

FIRST STATE.—With the clear spaces.

Rembrandt, f. 1661.

Lent by F. SEYMOUR HADEN, Esq.

212 PORTRAIT OF COPPENOL: A Large Plate, 285.

(*Grand Portrait de Lieven Coppenol*, 175.)

SECOND STATE.—Before the curtain in the background. From the Aylesford
Collection.

Date assumed, 1661.

Lent by R. S. HOLFORD, Esq.

213 PORTRAIT OF COPPENOL: A Large Plate, 285.

(*Grand Portrait de Lieven Coppenol*, 175.)

BETWEEN THE SECOND AND THIRD STATES—From the Buckingham, Like
and Verstolk Collections.

Date assumed, 1661.

Lent by HENRY BRODHURST, Esq.

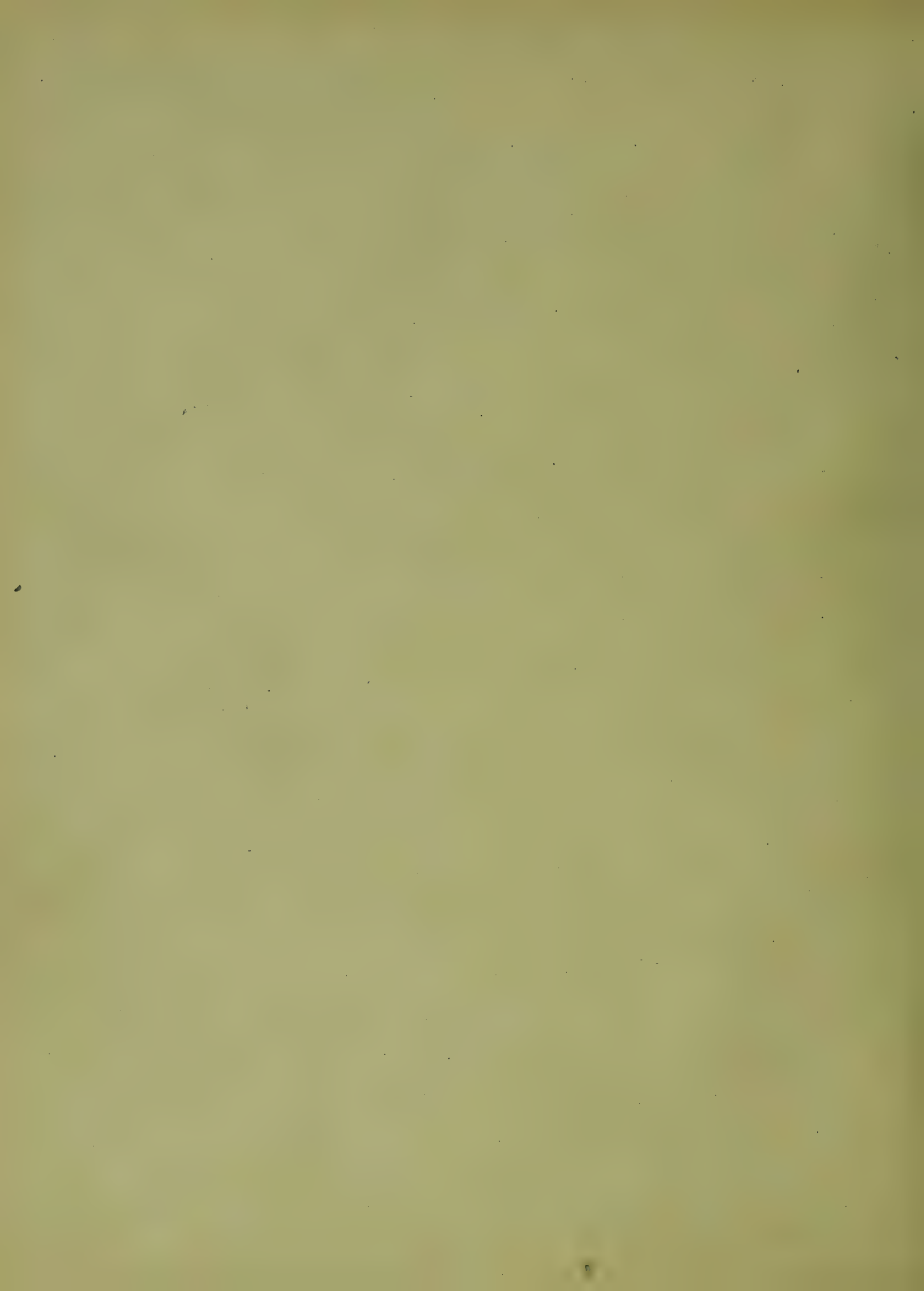
214 PORTRAIT OF COPPENOL, 285.

(Grand Portrait de Lieven Coppénol 175.)

State before the plate was reduced.

Date assumed, 1661.

Lent by ALFRED MORRISON, Esq.



Burlington Fine Arts Club



EXHIBITION OF THE WORKS OF
HANS SEBALD BEHAM

BORN 1500 DIED 1550

AND BARTHEL BEHAM

BORN 1502 DIED 1540



PRINTED FOR THE BURLINGTON
FINE ARTS CLUB

1877



CATALOGUE.

HANS SEBALD BEHAM.

The Roman Numerals refer to the Frames. The numbers in Bartsch's PEINTRE GRAVEUR are in brackets.

I. EARLY WORKS IN CHRONOLOGICAL ORDER. *Lent by Mr. Loftie.*

1. A Girl's Head, 1518 (B. 204). 2. Head of Christ, 1519 (B. 27).
3. St. Jerome, 1519 (B. 59). 4. The Saviour of the World, 1520 (B. 26).
5. Head of Christ, 1520 (B. 28). 6-12. Christ, with the Twelve Apostles in pairs, seven prints (B. 36 to 42). 13. Virgin and Child, 1st state, 1520 (B. 17). 14. The same, 2nd state. 15. Virgin and Child, 1520 (B. 18).
16. St. Jerome (B. 60). 17. St. Jerome (B. 62).

II. EARLY WORKS. *Lent by Mr. Loftie.*

18. Dido, 1520, 2nd state (B. 80). 19. A Soldier, etching, 1520 (B. 203).
20. Peasant, 1520, 2nd state (B. 191). 21. Lucrece, 1519, 1st state (B. 78).
22. The same, 2nd state. 23. St. Sebald, 1521, 2nd state (B. 65).
24. Triton and Nymph, 1523 (B. 87). 25. Fortitude, 1524 (not in B.).
26. Vase, 1530 (B. 241). 27. Judith (B. 10). 28. Achilles (B. 68).
29. Cimon and Pero, etching (B. 73). 30. Four Centaurs, 1st state (B. 94).
31. The Combat, 2nd state (B. 95). 32. Charity (B. 137). 33. Study of Horfe's Head (B. 218).

III. *Lent by Mr. Fisher.*

34. Vignette (B. 227). 35. Vase, 1524 (B. 243). 36. Vase, 1531 (B. 242).
- This is Beham's earliest dated work signed H.S.B. 37. Vase

(B. 233). 38. The Feast (B. 164). 39. The Bride (B. 185). 40. Two Buffoons, 1st state (B. 213). 41. Buffoon with four Lovers, the undated plate (B. 212). 42. The same.

IV. *Lent by Mr. Loftie.*

43. Chrysofom, 1st state (B. 215). 44. The same, 3rd state. 45. The same, 4th state. 46. Study of a Man's Head, 1542 (B. 219). 47. A Woman's Head, 1542 (B. 220). 48. Man at Market (B. 186). 49. Woman at Market (B. 187). 50, 51. Farmer and his Man (B. 188, 189). 52-58. The Seven Liberal Sciences (B. 121-127).

V. *Lent by Mr. Loftie.*

59. The Little Buffoon (B. 230). 60. The Roman Alphabet (B. 229). 61. Three Shields (B. 222). 62. Three Shields (Passavant, 272). 63. Imaginary Arms (B. 255). 64. Arms of Durer (B. 258). 65. Arms of H. S. Beham (B. 254). 66. The Cock Coat of Arms (B. 256). 67. The Eagle Coat of Arms (B. 257). 68. The Paroquet Coat of Arms, unsigned.

VI. *Lent by Mr. Fisher.*

69-76. Knowledge and the Seven Virtues (B. 129-136). 76a. The Arms of Durer (B. 258). 76b. Arms with a Genius (B. 259).

VII. *Lent by Mr. Fisher.*

77-87. The Great Festival (B. 154-163).

VIII. *Lent by Mr. Loftie.*

88. Soldiers, 1st state (B. 199). 89. The same, 2nd state. 90. Soldiers, 1st state (B. 198). 91. Soldiers and Dog (B. 196). 92. Soldiers and Powder Barrels (B. 197). 93. Satyr (B. 111). 94. Great Festival, No. 2, 1st state (B. 155). 95. Great Festival, No. 3, 1st state (B. 156). 96. Great Festival, No. 5 (B. 158). 97. Great Festival, No. 6 (B. 159). 98. Great Festival, No. 8 (B. 161). 99. Peasants Fighting (B. 165). 100. Little Festival, No. 1 (B. 166). 101. Little Festival, No. 2 (B. 167). 102. Little Festival, No. 8 (B. 173). 103. The Wedding, No. 1 (B. 178). 104. The Wedding, No. 2 (B. 179). 105. The Wedding, No. 3 (B. 180). 106. The Wedding, No. 8. The Bride and Bridegroom (B. 185).

IX. *Lent by Mr. Fisher.*

107. Fortune, 1st state (B. 140). 108. Misfortune, 1st state (B. 141).
109. Leda, 2nd state (B. 112). 110. Seven Children (B. 210). 111. Venus,
(B. 90).

X. *Lent by Mr. Fisher.*

112. The Marriage in Cana, 1st state (B. 23). 113. Mary Magdalene,
2nd state (B. 25). 114. The Woman of Samaria (B. 24). 115. Venus
(B. 91). 116. Judgment of Paris, 1st state (B. 89). 117. Chrysoftom,
3rd state (B. 215).

XI. *Lent by Mr. Fisher.*

118. The Expulsion, 2nd state (B. 7). 119. Adam and Eve (B. 5).

XII. *Lent by Mr. W. B. Scott.*

120-131. The Twelve Apostles (B. 43-54).

XIII. *Lent by Mr. Fisher.*

132-135. The Four Evangelists (B. 55-58).

XIV. *Lent by Mr. Loftie.*

136. St. Peter, 1st state (B. 43). 137. St. Andrew, 1st state (B. 44).
138. St. James, 1st state (B. 45). 139. St. John, 1st state (B. 46). 140.
St. Philip, 1st state (B. 47). 141. St. Bartholomew, 1st state (B. 48).
142. St. Thomas, 1st state (B. 49). 143. The same, 2nd state. 144. St.
Matthew, 1st state (B. 50). 145. St. James, 1st state (B. 51). 146. The
same, 2nd state. 147. St. Jude, 2nd state (B. 52). 148. St. Simon, 1st
state (B. 53). 149. St. Matthias, 2nd state (B. 54). 150-153. The Four
Evangelists (B. 55-58).

XV. *Lent by Mr. Fisher.*

154-166. The Twelve Apostles, of which St. Jude (B. 52) is in 1st
state and 2nd state.

XVI. *Lent by Mr. Loftie.*

167. Job, 1st state (B. 16). 168. Woman of Samaria (B. 24). 169. Marriage in Cana, 1st state (B. 23). 170. The Saviour (B. 30). 171. Triumph of Christianity, 1st state (B. 128). 172. The same, 2nd state. 173. Virgin and Child, 1st state (B. 19). 174. The same, 2nd state. 175. The Expulsion, 1st state (B. 7). 176. The same, 2nd state. 177. The Temptation, 2nd state (B. 6). 178. Adam and Eve (B. 5).

XVII. *Lent by Mr. Fisher.*

179. Virgin and Child, 2nd state (B. 19). 180. The Saviour (B. 30). 181. The Saviour (B. 36). 182. The Virgin and Child with the skull (B. 20). 183. Job, 1st state (B. 16).

XVIII. *Lent by Mr. Loftie.*

184. Trajan, 1st state (B. 82). 185. The same, 2nd state. 186. The same, undescribed state. 187. The Jester and the Lovers (B. 212), the print dated 1535. 188. The undated print. 189. The same, a worn-out impression, showing that No. 187 is not a later state of No. 188. 190. Melancholy, 2nd state (B. 144). 191. The same, 3rd state. 192. The same, 4th state. 193. Death and the Lady, 1st state as described (B. 149). 194. The same, 2nd state described (but 3rd). 195. Buffoon and the Lady, etching (B. 148). 196. Patience, 1st state (B. 138). 197. The same, 2nd state. 198. Two Buffoons, 2nd state (B. 213).

XIX. *Lent by Mr. Fisher.*

199. Three Women and Death, 1st state (B. 151). 200. Death and the Lady, 1st described state (but 2nd), (B. 149). 201. Death and a Woman (B. 150). 202. The same subject, the copy described B. 150. 203. Peasants Fighting (B. 165). 204. The Temptation, 2nd state (B. 6).

XX. *Lent by Mr. W. B. Scott.*

205. Lady and Death, 1st state undescribed (B. 149). 206. Soldiers, 1st state (B. 198).

XXI. *Lent by Mr. Loftie.*

207. Mascaron, 1st state (B. 228). 208. Sleeping Child (B. 211).
209. Head of Christ (B. 29). 210. The Temptation, 1st state (B. 6).
211. Female Satyr (B. 110). 212. Two Jesters, 1st state (B. 213). 213.
Cupids riding Chimæras, 1st state undescribed (B. 236).

XXII. *Lent by Mr. W. B. Scott.*

214. Judith (B. 11). 215. The same, copy by Wierix, lent by Mr.
Loftie.

XXIII. *Lent by Mr. W. B. Scott.*

216-223. Labours of Hercules, 8 prints (B. 96-103).

XXIV. *Lent by Mr. W. B. Scott.*

224-227. Labours of Hercules (B. 104-107). 228. The Village
Festival, No. 8 (B. 161). 229. Peasants Fighting (B. 165). 230. Village
Festival, No. 9 (B. 162).

XXV. *Lent by Mr. Fisher.*

231-234. Four Scenes from the set of the Passion, woodcuts (B. 88-91).

XXVI. *Lent by Mr. Fisher.*

235-238. Four Scenes from the set of the Passion, woodcuts (B. 84-87).

XXVII. *Lent by Mr. Fisher.*

239. The Daughter of Herodias, woodcut (Pafs. 174).

XXVIII. *Lent by Mr. Fisher.*

240. Woodcut title border to German Bible, Nuremburg, 1530.

XXIX. *Lent by Mr. Loftie.*

241. Mask, 1st state (B. 231). 242. The same, 2nd state. 243.
Cupids on Chimæras, 2nd state (B. 236). 244. Mascaron, 2nd state (B.
228). 245. Vignette (B. 224). 246. Vignette (B. 225). 247. Orna-
ment with Fishes' Heads (B. 235). 248-251. Four Capitals and Bases
(B. 247-250). 252. Three Capitals (B. 251).

XXX. *Lent by Mr. Loftie.*

253-272. Labours of Hercules (B. 96-107), chiefly in two states, and one in three. 273. The Rape of Helen, 2nd state (B. 70). 274. The Triumph of Good Women (B. 143).

XXXI. *Lent by Mr. Mitchell.*

275. The Table of Cebes, woodcut (*see* Rosenberg, p. 133, No. 8).

XXXII. *Lent by Mr. Loftie.*

276. Fortune, 1st state (B. 140). 277. The same, 2nd state. 278. Misfortune, 1st state (B. 141). 279. The same, 2nd state. 280. The same, 3rd state. 281. Title-page of the set of Planets, the 1st print (B. 113). 282-288. The Planets, all 2nd states (B. 114-120). 289. Judgment of Paris, 2nd state (B. 89). 290. Cimon and Pero (B. 74). 291. Death Seizing a Woman (B. 150). 292. Lucretia, 2nd state (B. 79). 293. Cleopatra (B. 77). 294. Leda, 1st state (B. 112). 295. The same, 2nd state. 296. Impossible, 1st state (B. 145). 297. The same, 2nd state. 298. Cimon and Pero, 1st state (B. 75). 299. The same, 2nd state.

XXXIII. *Lent by Mr. Mitchell.*

300. The Planet Jupiter, woodcut (Pafs. 214). 301. The Planet Venus, woodcut (Pafs. 217).

XXXIV. *Lent by Mr. Mitchell.*

302. The Planet Mars, woodcut (Pafs. 215). 303. The Planet Saturn, woodcut (Pafs. 213).

XXXV. *Lent by Mr. Mitchell.*

304. The Moon (Diana), woodcut (Pafs. 219). 305. The Planet Mercury, woodcut (Pafs. 218).

XXXVI. *Lent by Mr. Loftie.*

306. The Prodigal, 1538 (B. 35). 307. The same, retouch. 308. The Prodigal leaving Home, 1st state, before the design was enlarged (B. 31).

309. The same, 2nd state. 310. The Prodigal feeding Swine, 2nd state (B. 32). 311. The same, 3rd state. 312. The Prodigal Feasting, 1st state (B. 33). 313. The same, 2nd state. 314. The Prodigal's Return, 1st state (B. 34). 315. The same, 2nd state. 316. The same, 3rd state.

XXXVII. *Lent by Mr. Mitchell.*

317. The Holy Family, woodcut (B. 123). 318. The same, with date 1521, probably an earlier state.

XXXVIII. *Lent by Mr. Loftie.*

319. Holy Family, woodcut (B. 122).

Lent by Mr. Fisher.

320. The same subject (B. 123). 321. The same subject (B. 121).

XXXIX. *Lent by Mr. Mitchell.*

322. Scene from the set of the Passion, woodcut (B. 89). 323. A Winged Female seated upon a Skeleton, woodcut (B. 145). Bartsch does not seem to have seen this rare print, as his description is erroneous. The monogram has the B. instead of the P.

XL. *Lent by Mr. Fisher.*

324. The Sun (Apollo), one of the set of the Planets, woodcut (Paf. 181).

XLI. EARLY WORKS. *Lent by Mr. Loftie.*

325. Adam, 2nd state (B. 1). 326. Adam, 2nd state (B. 3). 327. Three men, etching (B. 206). 328. Lot (B. 9). 329. Judgment of Paris (B. 88). 330. Moses and Aaron (B. 8). 331. Dancers (B. 194). 332. Soldier and Girl (B. 202). 333. The Shepherd (B. 216).

XLII. *Lent by Mr. Mitchell.*

334. The Village Festival (B. 168), woodcut, on four sheets of paper, signed H. S. B., and dated 1535, but without the publisher's name; described by Bartsch as in the 2nd state.

XLIII. *Lent by Mr. W. B. Scott.*

335. Judith (B. 11).

Lent by Mr. Loftie.

336. Copy of the same by Wierix.

XLIV. *Lent by Mr. Fisher.*

337-348. The Labours of Hercules (B. 96-107) all in 1st states except B. 103 and B. 104.

XLV. *Lent by Mr. Alfred Morrison.*

349-352. Four ornaments (B. 224-227).

XLVI. *Lent by Mr. Morrison.*

353. The Village Festival, copy by De Bry of No. 334.

BOOKS CONTAINING WOODCUTS BY H. S. BEHAM.

Lent by Mr. Fisher.

The Apocalypse, Frankfort, 1539, containing 26 cuts, and the monogram of H. S. B. on the title.

Lent by Mr. Mitchell.

The History of Curiolo and Lucretia, Frankfort, date between 1560 and 1580, containing many cuts in the manner of Beham.

Lent by Mr. Loftie.

1. Imagines Elegantissime, Wittemberg, 1558, containing one cut (undescribed) by Beham. 2. Cicero de Senectute, Cologne, 1537, with a title border (undescribed) by Beham. 3. Luther's Betbuchlein, 1549, with title and two cuts (undescribed) by Beham. 4. Melancthon on the Gospels, Wittemberg, 1561, containing one cut (undescribed) by Beham. 5. Bible Cuts, undescribed edition, Frankfort, 1537.

BARTHEL BEHAM.

XLVII. *Lent by Mr. Fisher.*

354, 355. Two friezes of battles (B. 17, 16).

XLVIII. *Lent by Mr. Fisher.*

356. One frieze of a battle (B. 18).

XLIX. *Lent by Mr. Fisher.*

357. Ornament (B. 45). 358. Judgment of Paris (B. 26). 359. Cleopatra (B. 12). 360. Ornament (B. 59). 361. Lucrece (B. 14).

L. *Lent by Mr. Loftie.*

362. Cimon and Pero (B. 11). 363. Chrysothom (B. 43). 364. Apollo and Daphne, 1st state (B. 25).

Lent by Mr. Fisher.

365. Apollo and Daphne, 2nd state (B. 25).

LI. *Lent by Mr. Morrison.*

366. Portrait of Charles V. (B. 60).

LII. *Lent by Mr. Morrison.*

367. Portrait of Michael Rotting (undefcribed).

LIII. *Lent by Mr. Morrison.*

368. Portrait of Ferdinand I., first state (B. 61).

LIV. *Lent by Mr. Loftie.*

369. Two foldiers, one on horseback, 1521, (undefcribed). 370. Man seated on the stump of a tree (B. 45).

Burlington Fine Arts Club.

EXHIBITION OF DRAWINGS

BY THE

DUTCH MASTERS.

PRINTED FOR THE BURLINGTON FINE ARTS CLUB,

1878.

LIST OF CONTRIBUTORS

TO THIS EXHIBITION.

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A NOTE ON DUTCH DRAWINGS.

THE drawings, the studies, of the Italian Schools, and of all Schools besides, have these sources of interest, always admitted—they reveal to us, as studies must, the intimate thought of the master in his theme, and they may often be identified as preparations for some long recognised picture with whose history we are henceforth to be the better acquainted. But some among the drawings of the Dutch School, though coming late indeed in the procession of the world's best Art, are still the earliest to possess for us that different and self contained interest which belongs to work done for its proper sake, itself realising the intention with which it was begun, and so, in the first form in which it comes down to us, at once final and complete.

The School of Holland—that northern School to which at last, in the great Seventeenth Century, supremacy in Art had moved—was perhaps the first to adequately feel the value of those immediate impressions which the Italians and the early Flemish had recognised chiefly to control, to alter, to enlarge. And in the many methods of their Art, the masters of Holland sought to perpetuate for the beholders of their work the impressions which to themselves who recorded them had perhaps been as fleeting as vivid.

Sketches in oil, sketches in water colour, sketches in chalk, in bistre, and with the reed pen, and sketches with the etching needle—these all, in the hands of the great Dutchmen, were not merely studies for themselves but possessions for their public, just as expressive and interesting as work more prolonged and elaborate. Therefore the *amount* of finish which each of such finished sketches received was not the important matter: with the greatest artists the amount was often but small: they knew that the important matter was the *sufficiency* of finish—its capacity for conveying to one mind the impression received by another.

And it is characteristic of Dutch Art, and especially of Dutch Landscape Art, that it had no period of painful and tentative labour, like that during which the art of other schools had had to struggle slowly towards freedom of expression. Profiting no doubt by the experience of the Past, and the near Past especially of Bruges and of Leyden, it gained almost at once the power of finish always expressive, always economical, yet often very swift and summary. The work of its earliest Masters—Roghman say, and Van Goyen—has neither pettiness of manipulation when it is most delicate, nor uncertainty when it is most rapid. The signs of an art mature and masculine—economy of means, decision of hand—are promptly upon it. Roghman, it appears, made few pictures, but many drawings. There are five and twenty in the Museum of Rotterdam alone. His drawings, therefore, must have been acceptable to the public of his day, and they show that a public then existed capable of the intelligent interpretation of the work of an artist

who left much to be interpreted. Van Goyen, if he did not make many drawings, painted many pictures with at least as marked an economy of means as he has used in the few drawings we know, and of which the present Exhibition of this Club affords at least one admirable example. His science of large design and the expressive completeness of his gradations of tone enabled him—often in picture and drawing alike—to dispense with the easier attraction of various colour, so that even a modern master of colour, Théodore Rousseau, was wont to hold him up as a model to his own pupils.

Van Goyen travelled and Roghman travelled, but their art, like that of Rembrandt—their younger and greater contemporary, who remained at home—continued to be not an imported art, but an art of the soil; and it was only at a later period that the experience of travel, and the contact with an art very different from their own, was to bring to the Dutchmen a new method with a false ideal. There was first the true Dutch time, rich and fertile—a time in which Van Goyen painted, with a seeming monotony always delicately varied, the long river banks, the low-lying towns, and the great high skies of Holland; in which Cuyp fixed interest on the common aspects of the afternoon fields, steaming in moist sunshine; in which Adrian van Ostade passed from the vulgarities of the alehouse to the skilfully rendered charm of the cottage door and the bench in the sunlight; in which Jan Steen perfected himself in as keen and comprehensive a knowledge of the world of men as Art has ever displayed; and in which Rembrandt

contentedly imaged Dutch life and landscape, always with nearly equal vigour, nearly equal artistic precision, though at one time in a style that formed the style of Gerard Dow and at another in one that was inherited by Philippe de Koningh or by Nicholas Maas.

There were various local centres for these various workers and their works. Leyden itself was a centre—the birth-place of Rembrandt, the birth-place of Van Goyen. The Hague became a centre, and Van Goyen removed to it; Amsterdam a centre, and Rembrandt was a leader there. But Haarlem was the favourite, and probably because of the privileges that belonged to the Guild of St. Luke—St. Luke, the Painters' Patron Saint—which was established in that town. The Guild of St. Luke at Haarlem has left us valuable records—not indeed the raciest, but certainly among the most trustworthy, we can hope to have access to—upon Dutch Art, which has wanted always, and wants to-day, a trustworthy general historian. Laurens Van der Winne (as the Dutch writer, M. van der Willigen, tells us, in his *Artistes d'Harlem*), towards the end of the Seventeenth Century, made a list of 174 men who in his time were all reputed as good Painters, and whom he had personally known. His son, in 1702, after the father's death, noted that of these only sixteen were then living; and the grandson, possessing himself of manuscript books and account books of the period, was able to enlarge the list of early Members of the Guild, and to add to our knowledge of its laws. "No one without the pale of the Society could sell or introduce his pictures. Many Painters thus found themselves obliged to

join the Brotherhood in order to enjoy its advantages. Every year two sales were announced by the Officer of the Society; each Member could bring to the sale whatever he desired to sell." "Many Painters were attracted to the town," for lesser or longer periods; but, though many Painters contributed to the Guild, "it appears," writes the Haarlem citizen, "that they did not all live here." Notwithstanding the advantages of the Guild, the profession of painting was not lucrative for the many. Even the busiest and most prolific artists, like Wouvermans, were debtors sometimes to men who befriended them. Others were so indigent that they must needs be excused their payment of the yearly monies to the Brotherhood. In 1661, Frans Hals, the greatest of the Haarlem Masters, found himself in this circumstance. Haarlem, since his death, has happily delighted to honour him.

The art of Holland, like the national life, saw many vicissitudes during that eventful Seventeenth Century; and the second half of the century brought changes of taste and fashion, which cast for a while into the shade even such supreme art as the art of Rembrandt. Leaders of social opinion were not proof against the attractions of the work of Both and Berghem, which sacrificed so much that it might gain, as it did gain, the outland charm of southern colour and southern light; and the friend of Rembrandt, Jan Six, as one of many, showed himself in the later years of the century a convert to that newer and brilliant but bastard art. By the time that Cuyper and Wynants had died old and Adrian Van de Velde had died young—

when the Seventeenth Century was entering its fourth quarter—there remained among the home-bred Landscape Painters hardly one to hold his own against the newer fashion. Hobbema, it is true, worked on with his great and patient fidelity, but he worked unregarded and died poor.

And in other branches of Art, after this time, the school declined. William Van de Velde and Backhuysen—the two great painters of the Sea and the Fleet—had had a worthy precursor in Renier Zeeman, but they had no worthy successors. The best Painters of gentle life and of the life of the Tavern were falling away. In the humble field of “still life,” only, could the early years of the Eighteenth Century surpass the achievements of fifty years before. The admired Painter of Flowers, Jan Van Huysum—whose drawings are seen in large numbers at the British Museum, and whose work is seen, perhaps, at its best and boldest in his drawings—then arose. He was one of a whole family of flower and fruit painters; and not the only one who gave some excuse for the ecstasy of a French novelist who was also a connoisseur. Balzac declared of him that his work would hardly be paid for if it were covered with diamonds. But Michael, his kinsman, was as worthy of that praise. To their work succeeded, far on in the Eighteenth Century, the vulgar mimicry of Van Os, with the colours of the chromo-lithograph. And as to Landscape Art—that, free once more from Italian influence, was indeed natural and Dutch again in its aim, with Van Stry especially; but in its practice it insisted rather upon the importance of detail than upon the value of effect. Jacob Cats carried to its last length the trivial elaboration which had become the

fashion of his day. The virtue had gone out of Dutch Art, and Dutch Art faded imperceptibly into Modern Painting.

II.

It was one of the characteristics of the great men of the Renaissance, that they tried many arts and were masters of many. It was one of the characteristics of the Seventeenth Century Dutchmen, that they tried many branches of Art, and were masters of all they tried. Supreme in technicalities of Painting and in technicalities of Etching, they were the first to use with any large effect the medium of Water-colour, and their use of that, in a manner not tentative and occasional, like Dürer's, but often familiar and accomplished as our own (of our great last generation) is shown by many drawings exhibited here. From the hand of Rembrandt no coloured drawings are here; but coloured sketches assigned to him, doubtless on good foundation, are in the collections of the British Museum and of M. J. De Vos, a veteran collector at Amsterdam; and on these walls—not to speak of the wonderful pen drawings, so decisive at once and free—is a sketch of a city gate, from the collection of Mr. Seymour Haden (No. 20), a sketch in which line counts for little, and the effect is sought and gained by tender gradations of tinting in monochrome. Probably of the same period are the two drawings (Nos. 47 and 48), in which De Koningh, who in landscape came nearest to Rembrandt, has used his orange-browns with subtle variation, to pourtray his wonted effects of infinite distance.

Colour, or it may be a wash of sepia, used by Rembrandt and by De Koningh chiefly to suggest distance or tone, is used by Berghem more often to suggest the pleasantness and warmth of sunlight, which were so precious to him, and were the charm of his art. His artificial but agreeable landscape of ordered valley and well-disposed mountain and happy peasant of the opera, is represented here by several excellent examples: notably by one of the many splendid drawings contributed by Mr. Malcolm of Poltalloch (No. 67)—a delicately coloured design, airy and sunny almost as his best paintings, and much, it seems, to be noticed, not only for the extreme rarity of such work in water colour at that time and by that master, but also for its foretaste of the subtlety with which our own great art of water colour learned so many generations afterwards to reach atmospheric effects.

But it was in the painting of interiors that the resources of the Art of water colour were destined to be used most fully by the Dutchmen, and they were used only most fully in the old age of Berghem, and after the death of Rembrandt, when Adrian van Ostade, himself now old, had come from Haarlem to Amsterdam, and they were used best by that master of ignoble conception and often repulsive work. The special virtues of Ostade—accomplished management of light and shade, and faultless composition of mean subjects—an instinct, that is, for the spacing out, the perfectly balanced filling, the never crowding, of his given area of paper or canvas—have long ago been acknowledged; and his sense of beauty in colour and beauty in

grouping, and beauty indeed sometimes in line, in inanimate things, has gone far to atone for that vulgar indifference to charm of figure and face, common indeed to many of the Dutchmen, but Ostade's to an exceptional degree. The drawings here—especially Mr. Malcolm's (No. 29, and No. 30), and Mr. Cook's (No. 28)—show him, once for all, the consummate practitioner of a branch of art, the precedence in which—the invention of which, almost—our own country has liked to claim. Rich and mellow, tender and luminous, beyond all that has thus far been acknowledged, was the best work of Ostade in his old age, in the English Art of water colour. Dusart followed him in elaboration of work, but not at all in felicitous adaptation of the means to the end.

These, perhaps, are a few of the points that may seem worthy of notice as we look round the walls on the present exhibition. Certain masters—Rembrandt, Berghem, and Adrian Van Ostade, for reasons hinted at already—are represented, it may be, by work of more than ordinary interest. Other masters, as the visitor finds for himself, are richly represented. But the briefest of introductory notes could hardly close with justice if no reference were made to omissions occurring involuntarily: blank spaces which no doubt the Committee would gladly have filled up. There are naturally certain Masters rightly famed for their work in oil painting, who are seen at a disadvantage in drawings, whether by pen or chalk or washes of colour. It is not all who gave to their smaller designs, with whatever purpose of immediate sale, completion so brilliant and expressive as that

which we see, for instance, in the little red chalk drawing of Wouvermans—the group of figures, horses and dogs (No. 51)—a sharply finished work, exquisite in its possession of every quality for which the Master may be praised. Again, some men dependent on glow of colour or gradations of tone beyond the art of limited material, or at least beyond their command of it—Cuyp for instance—might be judged hardly by drawings here. The pleasantness of Cuyp is not in his drawings.

And then there are the great Masters of one generation, who have not been great Masters at all in another: their excellence, seen late, escaped the appreciation of their contemporaries or of their immediate successors. Fashions in Art change, and Van der Helst, exalted by Sir Joshua above Rembrandt, drops later to his proper place. Each age, we may be sure, has something right in its criticism: the great Sir Joshua himself, who thought that “Bruges afforded but scanty entertainment to a Painter,”—Bruges, with its master-pieces of the sacred art of Memling—had the keenness to see the style and the beauty under the orgies of Jan Steen. But to this inevitable variation and inconstancy of taste is due, alas! much permanent loss—things that were treasures once being now not to be guarded, or things of no account until now, being treasures for to-day. And the loss is felt most surely in the case of drawings, so short a period of neglect being enough to destroy them. It may be that certain artists unrepresented here, or represented inadequately at best, drew very little. All did not multiply studies with the fertility of William Van de Velde; but all must have drawn, and the

work of some is missing to us. The flying sheets of long unvalued artists, on which Hobbema pencilled the forms of many trees, with a patient precision which in modern art only Crome has equalled—on which Wynants drew his narrow path, wandering over the sand-hills or by the side of the farm—on which Jan Steen caught the rare girl's prettiness and the last subtleties of vivacious gesture—on which De Hooghe or Metsu drew tenderly faces of grave quietude, absorbed in daily and common occupation—these flying sheets, one fears, were dust and refuse two hundred years ago.

FREDERICK WEDMORE.

4th April, 1878.



CATALOGUE.

The Artists are arranged in Chronological Order, according to the date of birth, and this order is followed nearly always on the wall, except in the case of Drawings from the hand of Rembrandt, which are exhibited apart, at the Top of the Gallery.

JAN VAN GOYEN, b. 1596, d. 1656.

No. 1.—DISTANT VIEW OF LEYDEN. Cattle and figures in the foreground on the left, with numerous boats and shipping in mid-distance. Finished drawing in crayon and Indian ink; the date, 1551, on the boat under sail in the centre.

11 $\frac{3}{4}$ inches h., by 19 inches w.

Lent by Richard Fisher, Esq.

No. 2.—RIVER SCENE. Boats in the centre, a Church, with steeple, to the left, and river grasses in foreground to the right. Finished drawing in crayon and Indian ink.

4 $\frac{1}{2}$ inches h., by 7 $\frac{1}{2}$ inches w.

Lent by George Salting, Esq.

ROLAND ROGHMAN, b. 1597.

No. 3.—LANDSCAPE, PROBABLY FROM NATURE. The foreground occupied by marshy pools closed in by a belt of trees; in the centre a covered wagon and some figures are seen passing through the water. On the left, in the foreground, standing on a raised bank, is a man with a dog, and on the right a woman spreading out linen on the ground. This view probably represents one of the bleaching grounds near Haarlem. Shaded drawing in Indian ink, outlined with a pen and bistre. Signed left hand corner, "Rogman." Collections, Dr. Munro, Esdaile, Leembruggen.

9 $\frac{1}{2}$ inches h., by 14 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 4.—VIEW FROM NATURE, of a Dutch Château, surrounded by a moat, in a wide extent of flat country: the "Château de Montfort." Black chalk and bistre wash. Collection, Leembruggen.

11½ inches h., by 19 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER SAENREDAM, b. 1597, d. 1666.

No. 5.—STREET VIEW IN AMSTERDAM (?) A cavalier and a lady in conversation on the right. On the left, in the background, a procession of young girls and women, headed by a beadle or halberdier. Highly finished drawing in Indian ink. Collection, Leembruggen.

4⅞ inches h., by 6¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

HENRI VAN AVERCAMP, b. about 1600.

No. 6.—THE FISHERMAN'S RETURN. A fisherman, with his dog, seated at the door of his cottage; a woman, with a basket in her hand, entering at the open door. On the left, two other fishermen cleaning fish on the end of a barrel. Pen drawing, tinted in water colours. Collection, Leembruggen.

8 inches h., by 7½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER MOLYN, b. about 1600.

No. 7.—LANDSCAPE. A MEADOW WITH HAYCOCKS. Cattle in the foreground, and wagons. In the distance a village with trees, a mill, &c. Black chalk washed with bistre. Collection, Leembruggen.

6 inches h., by 7½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 8.—LANDSCAPE. A RIVER OR CANAL WITH A BOAT. On the margin a road leads past some cottages on it are numerous figures and carts. Signed and dated 1654. Black chalk washed with bistre. Collection, Leembruggen.

5 $\frac{3}{4}$ inches h., by 7 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ALBERT CUYP, b. 1606, living 1672.

No. 9.—STUDY OF TWO COWS. Pen and Indian ink.

3 $\frac{1}{2}$ inches h., by 7 inches w.

Lent by G. Salting, Esq.

No. 10.—LANDSCAPE. VIEW OF A DUTCH TOWN, with Windmills. Undulating foreground of sand-hills. Black chalk, tinted with Indian ink and with water-colours.

7 inches h., by 9 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 11.—A WOODED LANDSCAPE. Coloured. Signed "A. Cuyp" on the left.

7 $\frac{1}{4}$ inches h., by 16 $\frac{1}{2}$ inches w.

Lent by G. Salting, Esq.

No. 12.—A GROUP OF BOATS ON A RIVER, WITH SUNNY DAYLIGHT EFFECT. On the left two men standing on a raft of timber. Black chalk shaded with Indian ink. This admirable drawing, in the most advanced style of the master, is perhaps a study for a part of the celebrated river scene in the Holford collection. Collections, Goll Van Falkenstein Leembruggen.

6 $\frac{3}{4}$ inches h., by 10 inches w.

Lent by John Malcolm of Poltalloch, Esq.

REMBRANDT, b. 1607, d. 1669.

No. 13.—A MAN SEATED AT THE DOOR OF A HOUSE ; his right hand resting on the knee of the same side, and having somewhat of the gesture and appearance of an actor. Pen, washed with bistre in different tones, and heightened with white. From the Reynolds, Lawrence, and James Collections.

5 $\frac{3}{4}$ inches h., by 5 $\frac{1}{4}$ inches w.

Lent by F. Seymour Haden, Esq.

No. 14.—A MAN PAYING HIS RENT to a Receiver and his clerk seated at a table covered with a cloth. Pen and bistre.

6 $\frac{3}{4}$ inches h., by 8 $\frac{1}{2}$ inches w.

Lent by F. Seymour Haden, Esq.

No. 15.—NATHAN ADMONISHING DAVID. From the Esdaile and Richardson Collections.

7 $\frac{1}{4}$ inches h., by 10 inches w.

Lent by F. Seymour Haden, Esq.

No. 16.—AN OPEN PLACE IN A TOWN. To the right water with boats. From the Reynolds and Richardson Collections. Pen and Indian ink.

4 inches h., by 6 inches w.

Lent by F. Seymour Haden, Esq.

No. 17.—ST. JOHN THE BAPTIST. Study of a kneeling figure for the etching of the decollation of St. John. From the Hudson and Reynolds Collections.

4 inches h., by 3 $\frac{1}{2}$ inches w.

Lent by F. Seymour Haden, Esq.

No. 18.—STUDIES OF WOMEN READING. Pen and bistre.

6 $\frac{3}{4}$ inches h., by 6 inches w.

Lent by F. Seymour Haden, Esq.

No. 19.—OUR SAVIOUR DISPUTING WITH THE DOCTORS IN THE TEMPLE.
From the Lawrence Collection.

$7\frac{3}{8}$ inches h., by $10\frac{1}{4}$ inches w.

Lent by F. Seymour Haden, Esq.

No. 20.—ONE OF THE GATES OF AMSTERDAM. Pen, washed with bistre. From the James Collection.

$5\frac{1}{4}$ inches h., by $9\frac{3}{4}$ inches w.

Lent by F. Seymour Haden, Esq.

No. 21.—LANDSCAPE, A WINTER SCENE IN HOLLAND. Open country, intersected by a canal; in the centre a cottage and leafless trees. Highly finished drawing in sepia. Collections, Goll von Falkenstein, Esdaile, Lawrence, James.

3 inches h., by $7\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 22.—LANDSCAPE, WITH A COTTAGE ON THE BANKS OF A CANAL. Highly finished drawing in sepia. Collections, Harman, James.

$6\frac{1}{2}$ inches h., by $9\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 23.—A HUT SURROUNDED BY TREES, and protected by palings. On the right a country cart, and in the distance a faint indication of a town. Pen and ink, washed with bistre. From the Esdaile Collection.

$6\frac{3}{4}$ inches h., by 11 inches w.

Lent by F. Seymour Haden, Esq.

CORNELIUS SAFTLEVEN, b. 1606, living in 1661

No. 24.—CATTLE PIECE, A GOAT AND THREE COWS in an upland field. In the back ground, on the right, a woman milking a cow, and a man seated near at hand. Black chalk washed with Indian ink. Signed with the initials of the artist, and dated 1665. Collection, Robinson.

8 inches h., by $12\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

EMANUEL DE WITTE, b. 1607, d. 1692.

No. 25.—INTERIOR OF THE OLD CHURCH AT AMSTERDAM. On the left, in the foreground, two gentlemen in conversation, two others walking on the same side, further on. Signed in the right-hand lower corner, "E. de Witte." Shaded drawing in Indian ink. Collection, Leembruggen.

$5\frac{3}{4}$ inches h., by $7\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN LIEVENS, b. 1607, d. 1663 (?).

No. 25a.—PORTRAIT OF JAN DE HEEM, the Flower Painter. The original Drawing for the print by Paul Pontius. Black chalk.

$10\frac{1}{2}$ inches h., by $7\frac{7}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN BROUWER, b. 1608, d. 1640.

No. 26.—THE DRINKING PARTY. A tipsy boor, seated on a stool, holding a beer jug in his hand. In the background on the left, a party of three others drinking round a table. Collection, Ploos Van Amstel. Engraved in fac simile in his work.

$7\frac{3}{8}$ inches h., by 6 inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN VAN OSTADE, b. 1610, d. 1685.

No. 27.—A DUTCH CABARET, with numerous figures of boors drinking and playing games. The scene passes in the court-yard, in front of the house. On the right, a long shed stands at right angles with it, covering a game which is being played by three peasants. In the centre, in the foreground, a boor seated on a settle, smoking; two children playing, on the ground behind, with them. Finished drawing with pen, shaded with bistre. Collections, Dimsdale, Robinson.

$9\frac{7}{8}$ inches h., by $14\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 27a.—INTERIOR OF A CABARET. Finished water-colour drawing.

10 $\frac{1}{4}$ inches h., by 8 $\frac{3}{4}$ inches w.

Lent by C. S. Bale, Esq.

No. 28.—A VILLAGE FESTIVAL in the courtyard of an Inn; a group of four men in the centre, one of them playing a flageolet, a woman standing behind them; numerous figures in the background; a church spire in the break between the trees in the mid-distance. Finished drawing in colours. Signed on the left, "A. Ostade, 1674."

7 $\frac{3}{4}$ inches h., by 12 $\frac{1}{4}$ inches w.

Lent by Francis Cook, Esq.

No. 29.—THE EXTERIOR OF A COTTAGE, WITH NINE FIGURES, five of which are children. In the foreground a boy is blowing a bladder, another boy and a little girl looking on. A rabbit hutch (?) and a dovecote are affixed against the wall of the cottage in the foreground; and the house-side is also partly covered by a vine. Numerous other details and accessories complete the composition. This well-known and celebrated drawing is one of the most important works of the great master in water-colours, and it is in the most perfect state of conservation. In the left-hand lower corner are the signature and date, "A. Ostade, 1673." Collections, Esdaile, Garle, Robinson.

10 $\frac{3}{8}$ inches h., by 8 $\frac{5}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 30.—THE INTERIOR OF AN ALEHOUSE. The principal group consists of five peasants smoking and drinking. On the right stands a boor, dressed in a black jerkin with light yellow sleeves. He is pledging, in a glass of ale, another peasant seated opposite him, dressed in a red or purple jerkin and blue breeches. On the right, in the background, is an old woman at a fireplace, tending a pot which is boiling on the fire; and on the left another old woman is talking to a child at an open doorway of the room. A most beautiful and highly finished drawing in water-colours. Collections, Garle, Robinson.

6 $\frac{5}{8}$ inches h., by 5 $\frac{3}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 31.—THE MILKMAN. The foreground is formed by the interior of a cottage with an old woman seated on the right, and talking to a child; through the wide-open door is seen the outside of an adjoining cottage, with a man selling milk to two women, one of whom has a child in her arms; two other children complete the group. This charming composition is executed with the pen, shaded with Indian ink, and in parts tinted in colours, and it should evidently be regarded as a half-finished water-colour drawing.

7 inches h., by $5\frac{3}{4}$ inches w.

Lent by John Malcolm of Pottallock, Esq.

No. 32.—INTERIOR OF COTTAGE. A woman seated before the fire making pancakes; a man beyond by the fireplace. Finished drawing in colours. Signed "A. V. Ostade, 1673."

$7\frac{3}{4}$ inches h., by $6\frac{1}{4}$ inches w.

Lent by Frederick Locker, Esq.

JAN BOTH, b. 1610, d. 1650.

No. 33.—A WOODED LANDSCAPE, and Mountainous Scenery in the mid distance beyond. Finished drawing, bistre and Indian ink. From the Esdaile Collection.

$7\frac{1}{2}$ inches h., by 11 inches w.

Lent by C. S. Bale, Esq.

No. 34.—AN UPRIGHT LANDSCAPE. A tree on the right, rising to the top of the drawing; a round tower and buildings beyond. Finished drawing, bistre and Indian ink. From the Esdaile Collection.

$8\frac{1}{4}$ inches h., by $7\frac{1}{2}$ inches w.

Lent by C. S. Bale, Esq.

- No. 35.—ITALIAN LANDSCAPE. A deep wooded glen, with a waterfall, tall trees on the right, and mountainous distance. Pen drawing in bistre shaded with Indian ink. Signed "J. Both fe." Collection, Niewenhuys.

15½ inches h., by 13¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS VISSCHER, b. 1610, d. 1670.

- No. 36.—HALF-LENGTH PORTRAIT OF A MIDDLE-AGED MAN, in the costume of a Dutch merchant or burgomaster, wearing a wide-brimmed hat, his right arm bent, the hand resting on the hip; a pair of gloves in the other hand. In the field of the drawing is the inscription "C. Visscher, fecit, A. 1652." Finished black chalk drawing on vellum. Collection, Leembruggen.

11 inches h., by 8 inches w.

Lent by John Malcolm of Poltalloch, Esq.

- No. 37.—HALF-LENGTH PORTRAIT OF A DUTCH GENTLEMAN, apparently about thirty-five years old. He is bareheaded, holding his steeple-crowned hat on his knee, has long flowing hair, and wears a broad linen fall collar, and a cloak with a silk lining, thrown back off his shoulders. In the background, on the right, is the monogram of the artist, and date, 1657. Highly finished shaded drawing in Indian ink, with an arched top. Collection, Robinson.

13½ inches h., by 11½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

RENIER ZEEMAN, b. 1612 (?).

- No. 38.—SEA PIECE.—A CALM, WITH A LARGE SHIP AT ANCHOR. On the left of the composition, a sloop and a boat-full of sailors—three ships and various small craft in the distance on the same side. Signed "R. Zeeman." Washed drawing in Indian ink, executed entirely with the brush. Collection, Hawkins.

7½ inches h., by 11¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 39.—FRONTISPIECE FOR A CONTEMPLATED SET OF ETCHINGS. The hull of a man-of-war in the hands of a set of shipwrights occupies the top foreground—to the right a vessel of war under sail. Indian ink.

6¼ inches h., by 11 inches w.

Lent by F. Seymour Haden, Esq.

No. 40.—FISHING BOAT UNDER SAIL on the left; other vessels in the far distance. Signed "Zeeman" on the boat. Finished drawing in Indian ink. From the Collection of the Marquis Le Goy.

6¼ inches h., by 10½ inches w.

Lent by Richard Fisher, Esq.

GERARD DOW, b. 1613, d. 1674.

No. 41.—A LADY SEATED AT A HARPSICHORD with a music-book before her. Drawing in red chalk and pencil. Signed and dated 1660.

6½ inches h., by 5½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER DE LAAR (or LAER), called BAMBOCCIO, b. 1613, d. 1675(?).

No. 42.—STUDY OF DOGS. On the right three greyhounds standing; in the centre and left, four other dogs lying down. Red chalk shaded with bistre. Collection, Leembruggen.

5½ inches h., by 6¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

GOVAERT FLINCK, b. 1614, d. 1660.

No. 43.—STUDY, probably from the life, of a young man or cavalier seated at a table playing a lute or mandoline. Black chalk, heightened with white, on grey paper. Collection, Leembruggen.

12½ inches h., by 8¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

BARTHOLOMEW VAN DER HELST, b. 1617, d. 1670.

No. 44.—HALF-LENGTH PORTRAIT OF A MAN, probably an Admiral. Black and white chalk, on blue tinted paper. He is standing erect, has flowing hair, wears a loose coat or doublet, with a scarf thrown over the left shoulder, the left arm a-kimbo with his hand resting on his hip; the other hand rests on some object not defined. In the right hand lower corner are the initials of the artist, "B.H." Collection, Robinson.

10 $\frac{1}{4}$ inches h., by 7 $\frac{5}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ANTHONY WATERLOO, b. about 1618, d. 1679 (?).

No. 45.—LANDSCAPE. VIEW OF A VILLAGE at the foot of a hill, surrounded with trees. In the foreground a brook with the road to the village running parallel with it; in the middle distance two men fishing. Initialed by the artist, "A W. f." Drawn in black chalk, and washed with Indian ink. Collection, Robinson.

12 $\frac{1}{2}$ inches h., by 17 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 46.—VIEW OF UTRECHT, from an eminence adjoining the town. Chalk drawing, washed with Indian ink or bistre. Collection, Robinson.

13 $\frac{3}{4}$ inches l., by 12 $\frac{1}{8}$ inches h.

Lent by John Malcolm of Poltalloch, Esq.

PHILIP DE KONINGH, b. 1619, d. 1689.

No. 47.—DUTCH LANDSCAPE. A flat country, intersected by canals, on the borders of which are farm houses, a mill, &c. Near the centre, in the foreground, are two figures. Pen shaded with bistre on Japan paper. Collections, Muller, Leembruggen.

4 $\frac{1}{2}$ inches h., by 9 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

- No. 48.—A DISTANT LANDSCAPE. Water in the foreground, with a boat. Houses in the mid-distance. Finished drawing in Indian ink and bistre tinted. From the Esdaile collection.

5 inches h., by $7\frac{1}{2}$ inches w.

Lent by C. S. Bale, Esq.

PHILIP WOUVERMANS, b. 1620, d. 1668.

- No. 49.—THE ADORATION OF THE SHEPHERDS. Design for a picture. On the right an open shed overshadowed by a clump of trees. Within it are seen the Virgin and the Infant Saviour with cattle and several figures of shepherds in adoration. Outside numerous figures of peasant men and women hurrying forward. The principal group (towards the left) represents a man with a wallet on his back, a lantern in his hand and a dog by his side, a woman with a basket on her head, and a young boy running towards her. Black chalk. The figures are carefully drawn and shaded in bistre with the point of the brush on pale yellow tinted paper. This drawing is of the earlier period of the Master.

$11\frac{7}{8}$ inches h., by $14\frac{7}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

- No. 50.—A SADDLED HORSE STANDING. In front, on the left, a boy stooping to lift up a pack or bundle. Signed with the monogram of the painter on the right. Black chalk, shaded with Indian ink. Collection, Leembruggen.

$4\frac{3}{4}$ inches h., by $7\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

- No. 51.—A GROUP OF MEN with two horses and dogs. Another man kneeling in the foreground, coupling up two of the dogs. Highly finished drawing in red chalk. Signed with the monogram of the artist.

5 inches h., by $5\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 52.—THE HALT. A covered wagon drawn by five horses, and accompanied by mounted figures, has arrived at the door of a roadside inn; the horses are being taken out to bait. Another wagon is seen coming along the road in the distance, and also a group of travellers on foot; in the foreground are children, a leash of dogs, fowls, &c.; and in the extreme left-hand corner of the drawing two pigs lying down on a heap of straw. The entire composition comprises upwards of twenty figures. Pen drawing in bistre, washed with bistre and neutral tint, on light brown tinted paper. Collection, Robinson.

10½ inches h., by 14¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ALBERT VAN EVERDINGEN, b. 1621, d. 1675.

No. 53.—LANDSCAPE. Summer time. Haymaking in a field on the banks of a canal; on the right are three men bathing. Collection, Robinson.

5⅞ inches h., by 7⅝ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 54.—AUTUMN. THE BEACH AT SCHEVELING. Fishing boats on shore; men unloading fish from a smack, which seems to have just come in. Same series as the preceding. Collection, Robinson.

5⅞ inches h., by 7⅝ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 55.—ROUND TOWER in the centre, a vessel moored by a projecting point of land, several figures in the foreground. Finished drawing in colours.

4½ inches h., by 7 inches w.

Lent by William Mitchell, Esq.

No. 56.—A FROZEN CANAL, or fosse, outside the walls of a town, with a crowd of men skating and playing at "hockey" on the ice. Drawn and washed with the brush in bistre. Signed with the initials "A. V. E." Collections, W. Esdaile, Morant.

3¼ inches h., by 6¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 57.—A CANAL OR RIVER IN THE OUTSKIRTS OF A TOWN. In the middle distance a lofty Gothic church or cathedral. Highly finished shaded drawing in neutral tint, touched with the pen in bistre. Probably a view, or composition founded on nature. Initialed "A. V. E." Collection, Robinson.

4½ inches h., by 5⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

H. M. R. ZORG, b. 1621, d. 1682.

No. 58.—WOMAN SEATED BEFORE THE FIRE NURSING A CHILD. Finished drawing in Indian ink. From the Jose, Esdaile, and Garle Collections.

9¼ inches h., by 7¼ inches w.

Lent by G. Smith, Esq.

No. 59.—A PEASANT PLAYING THE VIOLIN. Finished drawing in Indian ink. From the Roscoe and the Garle Collections.

5½ inches h., by 4¾ inches w.

Lent by G. Smith, Esq.

GERBRANT VAN DEN ECKHOUT, b. 1621, d. 1674.

No. 60.—SCRIPTURAL OR PASTORAL SUBJECT. A composition of several figures, cattle, &c. On the right, two women are conversing, one of them seated on a bench near the door of a hut under the spreading branches of a large tree, the other standing. In the foreground, on the left, three children are playing with a dog; behind them two shepherds conversing. In the background a herd of cattle are being driven along. The scene passes within a wood or shady grove. Shaded drawing, in pen and Indian ink wash and red chalk. Collection, Robinson.

7½ inches h., by 10½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

NICHOLAS BERGHEM, b. 1624 (or 1620), d. 1683.

No. 61.—CATTLE PIECE.—ITALIAN LANDSCAPE, with brilliant effect of midday sunlight. On the left, in the foreground, a shepherd with his pipe, reclining under a tree; behind him a cow lowing. On the right, also in the foreground, a cow and a sheep lying down. In the middle distance, on the right, the ruins of a Roman temple, with a fountain, at which a group of peasants, one of them on horseback, are watering their cattle. Signed and dated 1654. Black chalk and bistre wash. Collections, Verstolk, the King of Holland, Leembruggen.

$7\frac{3}{8}$ inches h., by 10 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 62.—CATTLE AND FIGURES on the right; a passage boat with cattle crossing the river in front of a wooded headland on the left. Finished bistre drawing.

6 inches h., by $9\frac{1}{8}$ inches w.

Lent by C. S. Bale, Esq.

No. 63.—ITALIAN LANDSCAPE. At the foot of a Roman ruin, consisting of two Ionic columns supporting a fragment of entablature, stands a shepherd clad in a sheepskin jacket, conversing with a woman seated on the grass, holding a distaff. A cow, a horse, a goat, a sheep, and two lambs, are dispersed about the composition. In the background on the left, a castle on a hill. Pen drawing shaded with bistre. Signed and dated 1651. Collection, Count Nils Barck.

$9\frac{5}{8}$ inches h., by $7\frac{1}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 64.—SHEET OF STUDIES OF SHEEP, probably from Nature. Black chalk. Collections, Verstolk, Leembruggen.

8 inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 65.—A GROUP OF SHEEP AND LAMBS, with a peasant girl milking an ewe near a hut formed of boards. On the right a draw-well; mountains in the distance on the left. Red chalk.

7½ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 66.—CATTLE AND FIGURES in the foreground, other cattle crossing a ford in front of a high rock surmounted by a high tower, a viaduct extending to the left side of the composition. Finished drawing in bistre. From the Verstolk Collection. "There is a reversed engraving of the drawing by John Visscher."

9½ inches h., by 13¾ inches w.

Lent by R. Fisher, Esq.

No. 67.—ITALIAN LANDSCAPE. A winding river with rocky wooded banks; a tower or castle on a high rock in the middle distance. In the foreground a group of peasant men and women, with cattle fording the river. The principal figure of the group in the foreground is a woman in a red bodice and blue skirt on a white horse. Highly finished pen drawing, tinted with water colours. Signed in the right hand lower corner. This exquisite and celebrated drawing is the pendant to another, also formerly in the Dimsdale collection, and now in that of Mr. Holford. The pair are reputed to be the only highly finished coloured drawings of Berghem known. Collections, T. Dimsdale, Hawkins.

6 inches h., by 8½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB DE BRAY, b. about 1624, d. 1664.

No. 68.—PORTRAIT FROM THE LIFE. Bust or half-length of NICHOLAS EVERSWEYN, a magistrate of Haerlem. Highly-finished drawing in Italian chalk. Signed, "J. D. Bray, 1658." Collections, Verstolk, Leembruggen.

7¾ inches h., by 6 inches w.

Lent by John Malcolm of Poltalloch, Esq.

- No. 69.—PORTRAIT OF A YOUNG LADY seated in a chair, holding a fan in her right hand, her dress decorated with bows of red ribbon. Finished portrait in black and red chalk, drawn from the life. At the bottom of the drawing is inscribed the name "Maria Van Tesselin." In the field of the drawing, "Ætatis suæ 11. 1663. J. de Bray, fec." Collections, Saportas, Leembruggen.

9 inches h., by 7 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PAUL POTTER, b. 1625, d. 1654.

- No. 70.—CRAYON DRAWING OF AN OX.

4 inches h., by 4½ inches w.

Lent by G. Salting, Esq.

- No. 71.—CATTLE AND GOATS, with a cow-herd reclining in the centre of the drawing, the distant landscape fringed with trees. Finished drawing in crayon and Indian ink.

9½ inches h., by 15½ inches w.

Lent by C. S. Bale, Esq.

- No. 72.—A BEAUTIFUL LANDSCAPE of cattle resting by the side of a piece of water, the herdsman lying down asleep. Drawing in Italian chalk.

13 inches h., by 16½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN STEEN, b. 1626, d. 1679.

- No. 73.—A PEASANT seated by a tub, holding up a small bottle: a man and woman by a table on the right. Drawing in bistre.

5½ inches h., by 5 inches w.

Lent by C. S. Bale, Esq.

HENDRIK VERSCHURING, b. 1627, d. 1690.

- No. 74.—A HALT OF TRAVELLERS, with dogs and cattle, near a fountain. Pen drawing in bistre, shaded with Indian ink. Signed in the right hand lower corner, "H. Verschuring, f. 1671." Collection, Sybouts, Leembruggen.

8½ inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. RENESSE.

- No. 75.—PORTRAIT OF A YOUTH, three quarter figure tinted. Signed on the right and dated 1669.

7¾ inches h., by 5½ inches w.

Lent by C. S. Bale, Esq.

LUDOLPH BACKHUYSEN, b. 1631, d. 1709.

- No. 76.—SHAKESPEARE'S CLIFF. Bistre.

4 inches h., by 6 inches w.

Lent by R. Fisher, Esq.

- No. 77.—SEA PIECE—fresh breeze. Pen and bistre.

7 inches h., by 10½ inches w.

Lent by C. S. Bale, Esq.

- No. 78.—SEA PIECE—"A FRESH BREEZE." In the foreground fishermen in a boat, hauling in their nets. A smack or sloop on the left, with a large flag at the stern on which are the initials of the artist, "L.B." Various craft in the distance. A most brilliant drawing in bistre. Collections, Woodburn, Garle, Scarisbrick.

6¼ inches h., by 10⅝ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 79.—SEA PIECE. THE Y, WITH AMSTERDAM IN THE BACKGROUND. In front, a boat full of peasant men and women; on the right, an Admiralty yacht; and further in the distance on the same side, two ships at anchor; on the left, a three-decker man of war and several small vessels. Finished shaded drawing in Indian ink. One of the most important drawings of Backhuysen's later period; signed on the left hand upper corner, "L. Bakhuizen fe." Collections, Verstolk, Leembruggen.

10½ inches h., by 13¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 80.—SEA PEACE ON THE Y, AMSTERDAM IN THE DISTANCE. In front, on the left, a lugger or fishing smack sailing towards the town. Behind it in the distance a large three-decker hulk at anchor, and numerous smaller vessels. On the extreme right, in the middle distance, a sloop or fishing smack with a large flag at the stern on which are the initials "L.B." Finished shaded drawing in bistre. Collection, Saportas, Leembruggen.

7¾ inches h., by 12¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

W. SCHELLINC, b. 1632, d. 1678.

No. 81.—A DUTCH RESIDENCE surrounded by a moat, approached by a decorated palisaded gateway and bridge, with trees beyond it. (de Plaass Vandeheen, Berghem Pancras). Finished drawing in bistre.

8 inches h., by 16 inches w.

Lent by George Smith, Esq.

NICHOLAS MAAS, b. 1632, d. 1693.

No. 82.—INTERIOR OF A DUTCH COTTAGE, with firelight effect. A young mother with her infant child on her knees, seated with a cradle by her side in front of a fire burning on the floor. On the

right in shadow in the back ground, a man with an axe, chopping wood. Finishing drawing in black and red chalk washed with water colours. On the back, in the handwriting of "Esdaile" (?), is inscribed, "The picture was formerly in the Louvre, it is now at Hesse Cassell." Collections Goll Van Falkenstein, Esdaile (1835).

7½ inches h., by 11½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

WILLIAM VAN DE VELDE, b. 1633, d. 1707.

No. 83.—SEA PIECE. A squall in an inland sea, probably the Zuyder Zee. In the centre a fishing smack, the sailors reefing sail. In the back ground, on the horizon, many ships scudding before the wind. On a piece of timber floating on the sea on the right is the signature of the master. Finished shaded drawing in Indian ink. Collections, Verstolk, Leembruggen.

6 inches h., by 9¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 84.—A CALM SEA, with Shipping.

6¼ inches h., by 16 inches w.

Lent by Rev. Stopford A. Brooke.

No. 85.—SEA PIECE. A CALM. On the left a three-masted ship of war at anchor, and on the right a fishing boat. Initialed by the artist on a piece of wood floating in the sea on the left. Highly finished drawing in Indian ink. This beautiful drawing is apparently of the earlier but mature time of the painter, before his migration to England. Collections, Muller, Leembruggen.

6 inches h., by 7⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 86.—SHIPPING; still sea. Pen and Indian ink.

4 inches h., 8½ inches w.

Lent by C. S. Bale, Esq.

No. 87.—A VIEW OF THE SEA FACE OF AMSTERDAM. A pen drawing worked with Indian ink.

5 $\frac{1}{4}$ inches h., 14 $\frac{3}{4}$ inches w.

Lent by F. Seymour Haden, Esq.

ANTOINE FRANÇOIS VAN DER MEULEN, b. 1634, d. 1690.

No. 88.—A CAMP SCENE. In the foreground a commander encircled by a numerous group of officers and halberdiers. In the background attendants with horses, three of which have thrown their riders and are rushing about. Finished drawing in Indian ink. Collections, Hoofdman, Leembruggen.

8 inches h., by 11 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JEAN HACKART, b. 1635, d. 1714.

No. 89.—LANDSCAPE, with fishermen. From the Verstolk Collection.

7 $\frac{3}{4}$ inches h., by 10 $\frac{1}{4}$ inches w.

Lent by George Smith, Esq.

FRANÇOIS VAN MIERIS, b. 1635, d. 1681.

No. 90.—A WOMAN SEATED WATCHING HER CHILD, which is sleeping in its cradle by her side. A bed with a curtain is seen in the background on the right, and a landscape picture hangs on the wall on the left. A beautiful highly-finished drawing in black chalk on vellum, Inscribed by the artist in the left-hand lower corner, "F. Van Mieris, anno 1664." Collection, Robinson.

11 $\frac{3}{4}$ inches h., by 9 $\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB RUYSDAEL, b. 1636, d. 1681.

No. 91.—VIEW FROM NATURE. Old houses and a church, a street in the town of Alkmaar. A bridge over a canal forms the foreground; trees on the left. Black chalk, shaded with Indian ink. Collections, Verstolk, Leembruggen.

$7\frac{7}{8}$ inches h., by $12\frac{1}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 92.—LANDSCAPE, with two figures in a winding road by a distant cottage. Finished drawing in Italian chalk.

8 inches h., by $5\frac{3}{4}$ inches w.

Lent by Hodder M. Westropp, Esq.

No. 93.—A ROADSIDE SCENE. In the centre of the composition is a small bullock, beyond which on the left winds the road, skirted by a hedge. The horizon is formed by two fields sloping upwards, in one of which, detached against the sky, are two men with a horse ploughing; a gnarled and stunted tree is conspicuous on the right, and in the foreground beneath it is a pool of water. The monogram of the artist is seen in the lefthand corner. Highly finished drawing in Italian chalk. Collections, Garle, Scarisbrick.

5 inches h., by $7\frac{5}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 94.—VIEW OF THE TOWN OF "WYCK, by Duurstede." A level foreground, with the town in the middle distance, a large church is conspicuous in the centre; a wide and lofty expanse of cloudy sky above. Finished shaded drawing in Indian ink. Collections, Saportas, Leembruggen.

$5\frac{1}{8}$ inches h., by $7\frac{3}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN VAN DER HEYDEN, b. 1637, d. 1712.

(The Figures by Adrian Vandevelde?)

No. 95.—THE BURNING OF A LARGE EDIFICE BY NIGHT, supposed to be the Hotel de Ville of Leyden (?), with a great number of figures with fire-engines. In the foreground a pool or tank of water, with men

carrying water in buckets. Highly finished and most elaborate drawing, containing upwards of seventy figures, carefully shaded in Indian ink, the outlines spiritedly touched in bistre. Collection, Robinson.

14 $\frac{3}{4}$ inches h., by 16 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CASPAR NETSCHER, b. 1639, d. 1684.

No. 96.—STUDY ; probably a portrait from the life. A half-length figure of a young man seated, the head slightly upturned. Shaded drawing, executed entirely with the point of the brush in bistre. Collections, Hawkins, Robinson.

7 $\frac{1}{2}$ inches h., by 6 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 97.—SKETCH OF A CHILD SLEEPING. Drawing in red chalk.

3 $\frac{1}{4}$ inches h., by 3 $\frac{1}{2}$ inches w.

Lent by R. Fisher, Esq.

No. 98.—THE LETTER WRITER. Sketch for a small picture. A gentleman seated at a table, on which are writing implements, &c. Washed and shaded drawing in Indian Ink, executed entirely with the point of the brush. On the back, in the handwriting of Netscher, is inscribed "C. Netscher geschildert, anno 1664 voor—guldens." The figures indicating the number of guilders have been carefully blotted out. Collection, Robinson.

6 inches h., by 4 $\frac{7}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN VAN DE VELDE, b. 1639, d. 1672.

No. 99.—STUDY OF A CAVALIER ON HORSEBACK, wearing a wide brimmed hat, buff coat, jack boots, &c., and with a sword in one hand (the figure only, the horse is not indicated). Below, on the same sheet, is the head

of another cavalier. Evidently studies from the life. Red chalk. The drawing is signed in Italian chalk. Collection, P. H. Lanckrinc.

11 $\frac{3}{4}$ inches h., by 7 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 100.—CATTLE PIECE. In the foreground of a hilly landscape a cow grazing; in the second plane a peasant woman sitting on a sloping bank under the shadow of two trees; near her another cow and two sheep, mountains in the distance. Signed on the left "A. V. Velde, 1667." Highly finished drawing in Indian ink. Collections, Muller, Leembruggen.

3 $\frac{1}{4}$ inches h., by 5 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

KAREL DU JARDIN, b. 1640, d. 1678.

No. 101.—FOUR COWS AND A CALF in a meadow, represented as standing on the slope of a hill. The animals are seen detached directly against the sky. Signed by the artist in the upper part of the drawing. Collections, Dimsdale, Robinson.

7 $\frac{3}{4}$ inches h., by 3 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DIRK VAN BERGEN, b. about 1645, d. 1689.

No. 102.—CATTLE REPOSING IN A LANDSCAPE, three cows, a calf, a goat and a kid, and four sheep. On the right a shepherd and a shepherdess with a child, seated near a fountain. Signed "D. V. Bergen." Finished drawing in colours. Collection, Niewenhuys.

7 $\frac{3}{4}$ inches h., by 11 inches w.

Lent by John Malcolm of Poltalloch, Esq.

GERARD BERKHEYDEN, b. 1645, d. 1693.

No. 103.—INTERIOR OF A PROTESTANT CHURCH IN HOLLAND during service. Numerous figures in the foreground ; probably one of the churches of Amsterdam. Finished drawing in Indian ink. Collections, Verstolk, Leembruggen.

11½ inches h., by 9 inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. DE BISCHOP, b. 1646, d. 1686.

No. 104.—PORTRAIT, HALF-LENGTH, OF THE ADMIRAL D. VLUG. In the lower part a tablet for inscription, surrounded with warlike naval attributes—a cannon, an anchor, and two dolphins. Shaded drawing in bistre. An engraving of this portrait by H. Bary is extant. Collections, Verstolk, Leembruggen.

16 inches h., by 11 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER COOPSE, worked before 1700.

No. 104a.—SEA PIECE, DISTANT VIEW OF AMSTERDAM. In the centre a ship with a high carved poop, driving under a fresh breeze towards the spectator. Two large boats on the right, and a large three-masted ship in the distance on the left. On the shore on the same side are two figures, a woman standing up, and a seated fisherman. Signed "P. Coopse, fe. 1672." Highly finished shaded drawing in Indian ink. Collections, Muller, Leembruggen.

7¾ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. DOOMER, b. 1647.

No. 105.—GATE OF THE TOWN OF ANRADT. A peasant woman carrying a basket on the right. Pen drawing, shaded with bistre. Collection, Leembruggen.

6 inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DIRK MAAS, b. 1656, d. 1715.

No. 106.—LANDSCAPE. The interior of a forest. In the foreground two sportsmen with guns and two dogs. Signed on the right "D. Maas 1680." Highly finished drawing in Indian ink.

8 $\frac{3}{4}$ inches h., by 12 $\frac{1}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB ESSELINS, lived during the second half of the Seventeenth Century.

No. 107.—A PICNIC OR MUSICAL PARTY IN THE GROUNDS OF A DUTCH CHATEAU. A group of cavaliers and ladies seated upon the turf under a grove of trees. Black chalk washed with Indian ink. Collections, Verstolk, Leembruggen.

7 $\frac{1}{4}$ inches h., by 10 $\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 108.—LANDSCAPE. A canal or fosse under the ramparts of a town, with a group of boats with masts and sails. Black chalk washed with Indian ink. Initialed in the right hand lower corner "I. E." Collections, Hawkins, Leembruggen.

6 $\frac{5}{8}$ inches h., by 10 $\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

WILLIAM VAN ROMEYN, lived during the second half of the Seventeenth Century.

No. 109.—COWS AND SHEEP in a Rocky Landscape; Tivoli, with the Temple of the Sybil in the background. Finished shaded drawing in Indian ink, with the signature of the master. Collection, Robinson.

14 $\frac{1}{2}$ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

W. VITRINGA, lived during the second half of the Seventeenth Century.

No. 110.—SEA PIECE, THE ZUYDER ZEE. In the centre, an Admiralty sloop sailing towards the right. Highly finished drawing in water colours, signed in the left-hand corner, "W. Vitringa, 1702."

5½ inches h., by 7¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN MOLENAER, lived during the second half of the Seventeenth Century.

No. 111.—PEASANTS MERRY-MAKING IN A CABARET. A crowded composition of many figures. In the fore-ground a man and woman dancing to the music of a fife and a bag-pipe. Drawing in lead pencil. Signed "J. Molenaer," (1680?) Collection, Leembruggen.

6 inches h., by 7 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN GOLE, b. about 1660.

No. 112.—PORTRAIT OF ADRIAN VAN OSTADE, in colours. The drawing from which the mezzo-tint engraving by the master was made.

10½ inches h., by 8¼ inches w.

Lent by R. Fisher, Esq.

WILLIAM VAN MIERIS, b. 1662, d. 1747.

No. 113.—CLASSICAL LANDSCAPE. A shepherd and a young female seated under an oak tree, two sheep in the left-hand corner. Very highly-finished shaded drawing in Indian ink. Collections, Hoofdman, Leembruggen.

6 inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS DUSART, b. 1665, d. 1704.

No. 114.—A GROUP or procession of children singing at the door of a cottage, with peasants looking on. In the background on the right, other peasants dancing. Highly finished composition of about twenty-five figures, brilliantly tinted, or rather painted, in water colours. In the right-hand lower corner is the signature, "Corn Du Sart, fe. 1690." Collection, Esdaile.

11½ inches h., by 9¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 115.—BOORS PLAYING BACKGAMMON IN AN ALEHOUSE. Highly finished drawing in water colours. Collection, Hawkins.

14¾ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN DE MOUCHERON, b. 1670, d. 1744.

No. 116.—ARCHITECTURAL BUILDINGS, with a statue of Neptune in the centre and numerous figures; a ruined arch on the left, the sea with shipping in the mid distance. Finished bistre drawing. Collection, Esdaile.

9½ inches h., by 13¼ inches w.

Lent by G. Salting, Esq.

No. 117.—WOODY LANDSCAPE. A pool of water in the foreground, with cattle.

Lent by John Malcolm of Poltalloch, Esq.

HENDRIK RIETSCHOOF, b. 1678.

No. 118.—SEA PIECE. THE Y, OFF AMSTERDAM. A fresh breeze blowing; on the left a fishing smack, and on the right, more in the distance, a large ship in full sail. On the left also is seen the corner of a pier, with three figures, and on the barge-board of a boat alongside it are the initials of the artist. Finished shaded drawing in Indian ink. Collection, Leembruggen.

7¼ inches h., by 11¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN VAN HUYSUM, b. 1682, d. 1749.

No. 119.—FLOWERS AND FRUIT. On a stone slab is a basket filled with fruit, hollyhocks, &c. Grapes, peaches, a melon cut in two, and a broken pomegranate (the latter on the right) are also piled up in front and around the basket. On the left, in the background, is seen a sculptured stone vase in which are more hollyhocks. A branch of vine also hangs from it obliquely across the picture. Brilliantly tinted water colour drawing, outlined and shaded with black chalk. Collections, Lawrence, Robinson.

19 inches h., by $14\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 120.—A WIDGEON ON THE WATER. Rushes on the right; distant church spire and trees slightly indicated on the left. Finished drawing in colours. Signed in the centre, "J. V. Huysum." Collection, Verstolk.

$9\frac{1}{2}$ inches h., by $15\frac{3}{4}$ inches w.

Lent by C. S. Bale, Esq.

No. 121.—ROSES, TULIPS, AND OTHER FLOWERS in a Glass Vase. Sketch in black chalk and Indian ink.

16 inches h., by $12\frac{3}{4}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

MICHAEL VAN HUYSUM.

No. 122.—RANUNCULUS AND ANEMONE. Finished drawing in colour of four flowers. Signed in the centre, "M. V. Huysum."

12 inches h., by $7\frac{1}{2}$ inches w.

Lent by C. S. Bale, Esq.

No. 123.—TWO PEACHES, with their leaves and some nuts. Finished drawing in colours. Signed towards the right, "M. V. Huysum." Collection, Beckford.

9 inches h., by $13\frac{3}{4}$ inches w.

Lent by George Smith, Esq.

No. 124.—STUDY OF A BUNCH OF PURPLE GRAPES. Highly finished drawing in water colours, Signed "M. V. Huysum." Collections, Six of Amsterdam, and Leembruggen.

8 inches h., by $12\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS TROOST, b. at Amsterdam 1697, d. 1750.

No. 125.—PORTRAIT, whole length, of a man sitting, holding in his hand a glass. Pencil tinted. Collection, Garle.

$10\frac{1}{2}$ inches h., by $7\frac{1}{4}$ inches w.

Lent by George Smith, Esq.

JEAN DE BEYER, b. 1705, d.

No. 126.—THE ANGELS MARKET, Naman with the Nunnery. Finished drawing in colours.

$6\frac{3}{4}$ inches h., by $9\frac{1}{2}$ inches w.

Lent by George Smith, Esq.

JAN DUBBELS, living in 1715.

No. 127.—A SEA-SHORE VIEW, with Fishing-boats. To the right, on the shore, several figures of fishermen and women, and also nets hung out to dry. On the left may be noticed a man wading in the water, carrying a small anchor. Near the centre of the foreground lies a log of wood, bearing the signature of the painter. A wide expanse of cloudy grey sky. Drawing in water colours. Collection, Robinson.

$7\frac{5}{8}$ inches h., by $10\frac{1}{8}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN HULSWIT, b. 1766, d. 1822.

No. 128.—A RIVER SCENE, with a boat under sail in the distance, on the right.

$3\frac{1}{4}$ inches h., by 6 inches w.

Lent by R. Fisher, Esq.

No. 129.—A RIVER SCENE BETWEEN TREES, a windmill in the mid-distance. Finished drawing in Indian ink.

$6\frac{3}{4}$ inches h., by 7 inches w.

Lent by R. Fisher, Esq.

JACOB CATS, b. 1741, d. 1799.

No. 130.—A FAIR ON THE ICE, with numerous figures. Indian ink and bistre. Letter "C" on a tub on the left.

$9\frac{1}{2}$ inches h., by 12 inches w.

Lent by R. Fisher, Esq.

No. 131.—LANDSCAPE, with cattle and peasants, in water colours. Signed by the artist at the back, and dated 1796.

$14\frac{1}{4}$ inches h., by $18\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN VAN OS, b. 1744, d. 1808.

No. 132.—GROUP OF FLOWERS AND FRUIT. Very highly finished drawing in water colours.

$14\frac{3}{4}$ inches h., by $11\frac{1}{2}$ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DYRK LANGENDYK, b. 1748, d. 1818.

No. 133.—SOLDIERS IN AMBUSCADE IN A WOOD. Troop of horse advancing along road in the distance on the left. Indian ink and bistre. Signed on the left, "Dyrk Langendyk, 1796."

$9\frac{1}{2}$ inches h., by $13\frac{1}{4}$ inches w.

Lent by R. Fisher, Esq.

BALTHASAR PAUL OMMEGANCK, b. 1755.

No. 133a.—LANDSCAPE, WITH CATTLE: a young bull tied to a tree. Drawing in Indian ink. Signed and dated, 1782.

9 inches h., by 14 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB VAN STRY, b. 1756, d. 1815.

No. 134.—GROUP OF SIX CATTLE with herdsman standing under a tree; buildings in the distance on the right. Indian ink and bistre, tinted. Signed on the upper corner on the right, "J. van Stry."

8½ inches h., by 11¼ inches w.

Lent by R. Fisher, Esq.

No. 134a.—WINTER SCENE. Three figures on the ice, and a woman near a cottage door. Beyond them snowy fields.

9¼ inches h., by 14¾ inches w.

Lent by George Salting, Esq.

No. 135.—A WINTER SCENE with Farm-buildings surrounded by trees. A woman and child in front towards the right. Indian ink and bistre, tinted.

9¼ inches h., by 13½ inches w.

Lent by Sir William Drake.

J. H. PRINS, b. 1758, d. 1806.

No. 136.—VIEW OF THE UNIVERSITY AT AMSTERDAM, with several figures. Finished drawing in colours. Collection, Garle.

9 inches h., by 11¼ inches w.

Lent by George Smith, Esq.

J. C. SCHOTEL, b. 1787, d. 1838.

No. 137.—A SEA PIECE, with Shipping in a stiff breeze. Finished drawing in Indian ink. Signed on the right, "J. C. Schotel."

10½ inches h., by 14 inches w.

Lent by C. S. Bale, Esq.



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LONDON:
METCHIM & SON, 20, PARLIAMENT STREET, WESTMINSTER,
AND
32, CLEMENT'S LANE, E.C.

Burlington Fine Arts Club,

1878.

COLLECTED WORKS

OF THE LATE

JOHN SAMUEL RAVEN.

CATALOGUE.



LONDON:
PRINTED BY METCHIM AND SON,
20, PARLIAMENT STREET, S.W.
1878.

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COLLECTED WORKS
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JOHN SAMUEL RAVEN.

INTRODUCTORY REMARKS.



JOHN SAMUEL RAVEN, a collection of whose works is now on view, was born on August 21st, 1829. He was the son of the Rev. Thomas Raven, of Trinity Church, Preston. The father was an amateur artist of strong original genius, as some water colour drawings now on view at the Grosvenor Gallery will sufficiently testify. It was, doubtless, the inherited genius of his father, as well as his example, which led the son to devote himself to art as a profession, and to give his special attention to landscape. As a painter he was almost self-educated, having never studied under any artist. Indeed he seems to have been indebted to his immediate predecessors for little more than occasional opportunities of observing their methods, and for such suggestions as social intercourse might afford. His earliest works too, seem to indicate that his first inspirations were due to the influence of an older school of artists, with whose works he is known to have been intimately acquainted at an early

age. Among those to whose work he had special access, were old Crome, Constable, and Thompson, of Duddingston. Some of his earliest works here exhibited are very fairly successful essays upon the old lines, and within the traditional limitations of a past school of Art.

This phase, however, was not destined to last long. The influence of the new doctrines of pre-Raphaelitism made a complete revolution in his aim and method of work, and its effects are very apparent in the present exhibition. Under the new impulse, he suddenly deserted the broad and safe harmony of sober tints, and, in his search after a closer imitation of nature, launched out into more complicated and precarious effects of colouring, and a fuller elaboration of detail. The art which was competent, with the assistance of traditional aids, to deal with the simpler range of effect, was not always fully equal to the assimilation of such a wealth of fresh material as the new idea afforded, and the immediate effect of the new impulse was at least critical to the artist. Whether the change was on the whole advantageous, or the reverse, must be a question to be decided according to individual sympathies and idiosyncracies. It is certain that in the case of John Raven, though the change was not uniformly productive of enhanced success, the more striking and poetical products of his pencil were subsequent to this revolution in his art. But in these he has attained a lead, which is superior to any school or special method, and has shown a consummate skill in realising, by original methods, effects which none but a poetical mind could have conceived. Indeed, the distinguishing note of almost all his work is that it represents no mere transcript from external nature, but shows a constant effort, of whatever degree of success, to embody distinctly poetical ideas. This will probably be the impression of many to whom this exhibition will afford the first opportunity of forming an adequate estimate of the artist's high and varied endowments.

He worked almost exclusively in oil-colour, having, however, shown in some occasional water-colour drawings, a few of which are included in this exhibition, with what success he might have employed another medium had he chosen. His studies in black and white too are peculiarly broad and strong in effect.

He died at Harlech, in Wales, while bathing, on July 13, 1877.

B. C.



LIST OF CONTRIBUTORS.

H.E. THE COUNT DE BAYONA.

W. S. CAINE, ESQ.

MRS. CAIRNS.

MISS CAIRNS.

MISS CARNEGIE.

J. COLLINSON, ESQ.

NORMAN S. COOKSON, ESQ.

MRS. HOLIDAY.

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C. J. LEWIS, ESQ.

ALFRED MEADOWS, ESQ., M.D.

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R. S. NEWALL, ESQ.

W. J. NEWALL, ESQ.

MRS. RAVEN.

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MISS RAVEN.

REV. MILVILLE RAVEN.

G. H. SIMMS, ESQ.

MRS. G. SIMPSON.

SIR HENRY THOMPSON.

G. E. TRIST, ESQ.

J. H. TRIST, ESQ.



CATALOGUE.

No. 1.—MIDSUMMER MOONLIGHT : Dew rising.

Exhibited at the Royal Academy in 1866.

Lent by R. S. NEWALL, Esq.

No. 2.—GREEN CORN.

Painted in 1858.

Lent by W. J. NEWALL, Esq.

No. 3.—“ THE LESSER LIGHT TO RULE THE NIGHT : ” Cerreg Cennen
Castle, South Wales.

Exhibited at the Royal Academy in 1873.

Lent by W. S. CAINE, Esq.

No. 4.—STUDY.

Lent by Mrs. RAVEN.

No. 5.—“ GRANDE ROUTE,” FONTAINEBLEAU.

Exhibited at the Royal Academy in 1853.

Lent by the Rev. MILVILLE RAVEN.

No. 6.—CRAIG VINEAN : Near Dunkeld.

Painted in 1868.

Lent by G. E. TRIST, Esq.

No. 7.—ASPENS IN SPRING BUD.

Painted in 1876. Never exhibited.

Lent by Mrs. RAVEN.

No. 8.—ST. LEONARDS.

Painted probably in 1851.

Lent by the Rev. MILVILLE RAVEN.

No. 9.—VIEW ON THE THAMES: Near Old Windsor.

Painted in 1852.

Lent by Mrs. JEFFRAY.

No. 10.—A STUDY FROM NATURE.

Exhibited at the Royal Academy in 1852.

Lent by Sir HENRY THOMPSON.

No. 11.—“LET THE HILLS BE JOYFUL TOGETHER :” View taken from
Brathay Churchyard, Ambleside.

Exhibited at the Royal Academy in 1874.

Lent by the Rev. MILVILLE RAVEN.

No. 12.—THE ROOKS' PARLIAMENT.

Painted in 1858.

Lent by the Rev. MILVILLE RAVEN.

No. 13.—STUDY AT EASTBOURNE. 1873.

Lent by Miss RAVEN.

No. 14.—STUDY AT EASTBOURNE. 1873.

Lent by Miss RAVEN.

No. 15.—FRESH-FALLEN SNOW ON THE MATTERHORN.

Exhibited at the Royal Academy in 1872.

Lent by G. E. TRIST, Esq.

No. 16.—A SUSSEX MILL.

Painted in 1860.

Lent by Mrs. CAIRNS.

No. 17.—STUDY AT EASTBOURNE. 1873.

Lent by J. W. LEA, Esq.

No. 18.—STUDY AT EASTBOURNE. 1873.

Lent by J. W. LEA, Esq.

No. 19.—THE SHADOW OF SNOWDON : " His rest shall be glorious."

Exhibited at the Royal Academy in 1867.

Lent by Mrs. RAVEN.

No. 20.—IN THE HIGHLANDS AFTER RAIN.

Exhibited at the Dudley Gallery in 1873.

Lent by Mrs. RAVEN.

No. 21.—LAGO MAGGIORE : From Stresa.

Exhibited at the Royal Academy in 1871.

Lent by F. MELHUISH, Esq.

No. 22.—DEER FOREST.

Lent by Mrs. RAVEN.

No. 23, BARFF—LORD'S SEAT FROM THE SLOPES OF SKIDDAW.

Exhibited at the Royal Academy in 1877.

Lent by Mrs. RAVEN.

No. 24.—STUDY.

Lent by Mrs. RAVEN.

No. 25.—THE SKIRTS OF A MOUNTAIN FARM.

Exhibited at the Royal Academy in 1862.

Lent by J. H. TRIST, Esq.

No. 26.—A CAPTURED CLOUD.

Exhibited at the Royal Academy in 1865.

Lent by Mrs. HOLIDAY.

No. 27.—THE MONK'S WALK.

Exhibited at the Royal Academy in 1872.

Lent by H. E. The COUNT DE BAYONA.

No. 28.—BEACHY HEAD.

Painted in 1852.

Lent by Mrs. G. SIMPSON.

No. 29.—TWILIGHT : Figure by C. J. Lidderdale, Esq.

Exhibited at the Royal Academy in 1860.

Lent by J. H. TRIST, Esq.

No. 30.—A SHADY PATH AMONG THE BEECH TREES : View near
Buckhurst, Sussex.

Painted in 1854 or 1855.

Lent by C. J. LEWIS, Esq.

No. 31.—QUARRY, HOLME GROUND, LANCASHIRE: LANGDALE
PIKES in the distance.

Exhibited at the Royal Academy in 1875.

Lent by Mrs. RAVEN.

No. 32.—FONTAINEBLEAU. 1851.

Lent by the Rev. MILVILLE RAVEN.

No. 33.—LAKE SCENE. 1860.

Lent by Mrs. RAVEN.

No. 34.—A VOICE OF JOY AND GLADNESS.

Exhibited at the Royal Academy in 1860.

Lent by Miss CAIRNS.

No. 35.—SUSSEX MILL: Midsummer Afternoon.

Painted in 1860.

Lent by the Rev. MILVILLE RAVEN.

No. 36.—STUDY AT EASTBOURNE. 1873.

Lent by Miss RAVEN.

No. 37.—THE PHILOSOPHER'S STONE.

Painted in 1865.

Lent by J. COLLINSON, Esq.

No. 38.—VIEW ON THE TAY: near Dunkeld.

“The south wind bears me in its flight
Where the great clouds are floating white,
And while the fair earth rests below,
My grave, sweet fancies, upward go
Over—far over the fir-topped height.”

Exhibited at the Royal Academy in 1869.

Lent by W. J. NEWALL, Esq.

No. 39.—“SAINTFOIN IN BLOOM :” View near Cobham, in Kent.

Exhibited at the Royal Academy in 1859.

Lent by G. H. SIMMS, Esq.

No. 40.—“THE QUEEN OF THE NIGHT COMETH.”

Painted in 1875. Exhibited in Manchester and Liverpool.

Lent by Mrs. RAVEN.

No. 41.—A HAMPSHIRE HOMESTEAD.

Exhibited at the Royal Academy in 1872.

Lent by Mrs. RAVEN.

No. 42.—MAY MORNING : View near St. Leonards.

Painted in 1854.

Lent by Mrs. JEFFRAY.

No. 43.—AUTUMN : A Glade in Eridge Park.

Exhibited at the Royal Academy in 1851.

Lent by Mrs. JAS. RAVEN.

No. 44.—“THE LIGHT SEEMS HOLIER IN ITS GRAND DECLINE :” View
of Loughrigg Tarn and Langdale Pikes.

Painted in 1875. Unfinished.

Lent by Mrs. RAVEN.

No. 45.—SALMESBURY CHURCH : Near Preston.

Exhibited at the Royal Academy in 1845, being the Artist's first
exhibited work.

Lent by Mrs. RAVEN.

No. 46.—STUDY FOR PICTURE OF "SAINTFOIN IN BLOOM."

Painted in 1857.

Lent by Mrs. RAVEN.

No. 47.—SOMERSETSHIRE CORN LANDS.

Exhibited at the Dudley Gallery in 1869.

Lent by Mrs. RAVEN.

No. 48.—CHERRY BLOSSOM.

Painted in 1865.

Lent by Miss RAVEN.

CARTOONS.

No. 49.—STUDY FOR PICTURE OF "MIDSUMMER MOONLIGHT."

Lent by NORMAN S. COOKSON, Esq.

No. 50.—STUDY FOR PICTURE OF "THE SHADOW OF SNOWDON,"

Lent by Mrs. RAVEN.

No. 51.—STORM AND FLOOD.

Exhibited at the Royal Academy in 1875.

Lent by Miss CARNEGIE.

No. 52.—STUDY FOR PICTURE OF "UPPER VALLEY OF THE CONWAY." (In the possession of W. C. Hewitson, Esq.)

Exhibited at the Dudley Gallery in 1874.

Lent by ALFRED MEADOWS, Esq., M.D.

No. 53.—STUDY FOR PICTURE OF THE MONK'S WALK.

Exhibited at the Dudley Gallery in 1875.

Lent by Mrs. RAVEN.

No. 54.—WATER-COLOUR DRAWINGS—AMBLESIDE BECK. 1868.

Lent by F. MELHUISE, Esq.



10
The Burlington Fine Arts Club.

EXHIBITION OF
JAPANESE AND CHINESE
WORKS OF ART.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB
BY JOHN C. WILKINS.

1878.

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** The Contributors thus marked * are Members of the Club.*

INTRODUCTORY REMARKS.

THE present Exhibition is intended to afford an opportunity of contrasting the works of two nations which, differing widely, as they do in many essential points, have yet so much in common that they will always be ranked together when a comparison is instituted between the art productions of the East and West. In carrying out this intention a difficulty presents itself, arising from the inadequate representation of many branches of Chinese art, and the almost total absence of others. It is thought, however, that the comparatively few specimens that are present would enhance the interest of the collection, inasmuch as so many productions of Japan are professedly copies from Chinese masters, whose works up to the present day are regarded with reverence by the Japanese, and looked up to as standards for imitation. There are, however, a few branches of art which appear not to have found their way into Japan, as in the case of carvings in Jade and Agate, illustrated here by some beautiful examples. Again in the production of monochrome porcelain little or nothing has been done by the Japanese, who have either failed in achieving, or neglected to appreciate, the effect produced by unbroken surfaces of uniform colour.

In the collection of drawings, a sufficient number of Chinese examples will be found to suggest a close relationship in the art of the two countries.

The adoption of the Chinese character for writing has given the two nations, to some extent, a common literature, which, widely as the spoken languages differ, affords within certain limits a medium of communication amongst the learned. The Japanese, in fact, look upon China as their classic land, adopting her systems of philosophy, and accepting her precepts both in art and literature.

Almost equally remote from the great centres of European civilization, these two nations have maintained until a very recent period an isolation that has influenced their development to a remarkable degree.

The Japanese people, without surrendering their independence, have leant for support upon the nation most accessible to them. But whilst national character and a mental organization widely different have set their stamp upon the arts of Japan, they have never obliterated certain characteristics held by them in common.

The conservative spirit usually attributed to the Chinese people has certainly not arrested the decay of their art, which if not extinct must at least be pronounced moribund. The Japanese, on the other hand, have a living art, the corruption of which it rests with themselves to check by self-reliance and an adherence to such traditions as are not incompatible with material progress.

The magnificent display at the French Exhibition, and the well-merited success it has achieved, will, it is hoped, act as an incentive to renewed efforts on the part of this gifted people.

In the very instructive History of Japanese Education, prepared for the Philadelphia Exhibition by the Japanese Department of Education, a chapter is devoted to the consideration of the arts and sciences of Japan, with speculations on their origin, full of interest and well worthy of careful study. A paragraph bearing upon this subject may be quoted with advantage : " Although Japanese pictures are not imitations of those of other countries, still the art was originally acquired from foreigners. The earliest mention made of foreign artists is in the seventh year of the reign of the Emperor Yuriyaku (A.D. 463), when by Imperial command various artists were sent over from Kudara in Corea, and amongst these was the painter Inshiraga. Though many artists afterwards came to this country, none of their authenticated productions remain. There exist, however, at the present day, in the Temple of Horiuji, in the province of Yamato, portraits &c., of the Imperial Prince Shotoku ; these works have, in all probability, descended from that ancient period." The high estimation in which artists were held, points of course to a feeling of sympathy with the art they

practised, as well as to a conviction that it was a growing want of the people.

In Corea, should that country ever emerge from her seclusion, a connecting link might be discovered between the arts of China and Japan, and the nature and extent of Corean influence would be an interesting subject for investigation.

The invention of wood-block printing, introduced at a very early period into Japan, contributed, doubtless, to disseminate a fondness for art amongst the people, but it is to their love of nature that we must look for the germs of a faculty that has contributed so much to their elevation.

Allusion has been made to certain arts in which the Chinese peculiarly excel, but the Japanese have also their specialities, and amongst these must be named their lacquer work, in which no other nation has approached them. A recent exhibition of works in this beautiful material renders it unnecessary to make lacquer a prominent feature here. The works in a well-known collection have been fully described, and the processes of manufacture ably treated on.

Porcelain, Cloisonné Enamel, and Bronze, examples of which abound in the Museums of Europe, as well as in private collections, have been exhaustively described by competent authorities who have made these arts their special study. But hardly sufficient stress has hitherto been laid upon the decoration for which these beautiful objects have been the medium, and as it is the art of Japan and China which the promoters of the present Exhibition desire especially to illustrate, no apology, it is hoped, is due for the prominence that has been given to pictorial art.

The mastery that has been attained over a hard and stubborn material such as Jade, the persevering industry displayed in the preparation of lacquer work, and the technical skill required in the various processes of porcelain manufacture—all testify to the manual dexterity of the handicraftsmen; but it is to the sense of beauty in form and colour that we are indebted for the more intellectual enjoyment these objects afford.

The humorous side of the Japanese character is abundantly shown in their pictorial illustrations, but yet more, perhaps, in the small ivory carvings

called Netsukes which were originally intended to serve as buttons to attach a tobacco pouch to the *obi* or girdle. The marvellous fertility of invention which these little works display could only be done justice to by multiplying the examples, and fortunately a sufficient number has been collected together to gratify the most ardent admirer of this quaint branch of art. The playful fancy and the happy combination of grotesqueness with accuracy of form which these little works evince, render them, in themselves, an epitome of Japanese life and manners. Many of these Netsukes illustrate well-known legends and stories, which are often repeated with slight variations.

The art of China and Japan has undoubtedly been largely influenced by their several religious creeds and systems of philosophy. This is especially noticeable in their treatment of natural objects. Their peculiar rendering of the human form cannot be the result of accident, nor, probably, of want of power; for he who could draw the claw of a bird in various attitudes, or imitate the subtle foreshortening of a bamboo spray, would surely be able to delineate accurately a human hand or foot. The deficiency points probably to some remote cause of which we have lost the trace; but their ceremonial and sumptuary laws, influencing as they do their games, their feasts, the construction of their houses, and even the form of their garments, may well have acted as a barrier to further development in the higher branches of art.

Examples of a loftier aim are, however, far from being absent. In the Buddhist temples of Japan, and notably in the Hon-gan-ji Temple at Kioto, historical paintings exist in which the human figure is represented quite unconventionally, the faces being varied in expression, and the whole conveying a vivid impression of reality.

An analysis of the various schools would be beyond the scope of the present brief sketch, but a wide field is open for inquiry into the origin and tendency of art amongst a people, with whom we are yet imperfectly acquainted.

The use of landscape, as applied to decorative purposes, prevailed in Japan at a period when this branch of art was hardly recognized in Europe. The love of natural scenery has always been a marked characteristic of the

Japanese people. The configuration of their country, the alternations of hill and dale, and the atmospheric effects due to a humid climate, all contributed to foster this taste; and there are few features in their national character more attractive to the traveller than the eagerness with which all classes watch the changing seasons, and dwell with delight upon the opening buds of spring, or the varied hues of autumn foliage, both of which their artists delight in depicting.

The several schools into which the art of China may be divided have their representatives in Japan, but separated from them by a broad line is the religious art of both countries, in which Indian influence is clearly traceable. Several interesting examples of Temple decorations are found in this Exhibition, amongst which paintings on silk and paper, bronzes and vessels in other metals used in Buddhist worship, may be mentioned. A highly interesting and instructive collection of this class of objects was lately exhibited at the Trocadero, by M. Guimet of Lyons, together with illustrations by his friend and fellow-traveller, M. Regamé, the well-known artist.

The use of colour in temples dedicated to the Buddhist faith is a departure from the usual practice of the Japanese, who, in their domestic architecture never paint the entire surface of their woodwork, and in the Shinto temples this rule is generally observed, but it must not be understood that the Japanese abstain from the decoration of their wooden panels with designs copied from natural objects; this, on the contrary, is a constant practice, and by taking advantage of the local colour of their various woods a pleasing harmony is produced, breaking the monotony that would be caused by large surfaces of planed wood.

It has been asserted by a recent writer of wide experience, that the Japanese artists avail themselves largely of body colour. An examination of the works now exhibited, representing, as they do, widely different styles of art, tends to an opposite conclusion, and shows that the use of this kind of pigment is confined to cases, in which a white object has to be relieved from a toned ground, as on the woodwork above alluded to, and on the unbleached silk much employed in the finer kinds of painting both in China

and Japan. In the custom of depicting with white the faces of women there is a curious analogy with the practice pursued by the ancient Egyptians, who adopted this method of distinguishing the sexes.

The pigments employed by the Japanese artists are few in number, and consist mainly of ochre colours—vermilion, oxides of copper, and, more rarely, cobalt. Indian ink, largely imported from China, is the medium they employ in writing as in drawing. The brushes, identical with those in use in China, are conical in form, and even when large are capable of being drawn to a fine point, enabling the artist to trace the finest line or produce a broad wash with the same instrument. The peculiar quality of their paper, and the use of silk as a ground for painting, rendering retouching difficult or impossible, has no doubt conduced to that masterly handling of the brush, which renders even their slighter efforts so attractive. Such hasty sketches are highly prized by Japanese connoisseurs, who are willing to pay a comparatively large sum for a few strokes of the brush if they are the work of an artist of repute.

In their social gatherings the Japanese frequently invite artists to execute sketches in their presence, and watch with a keen interest the progress of the design. The painter here exercises his ingenuity by beginning the work in an unexpected manner, leaving the spectator in doubt as to the subject intended, till by a few dexterous strokes of the pencil the subject is revealed. Such efforts must be regarded rather as *tours de force*, but the result is often pleasing. Ladies not unfrequently take part in such entertainments.

Amongst the drawings a marked difference of style is perceptible, those mounted on rollers being more or less finished compositions, and generally placed over the *Toko-no-ma* or raised dais usual in Japanese apartments. Such works are called *Kakemono*, which means, literally, something hung up. As it is not usual to hang more than one or two of these pictures in the same apartment, they are frequently changed. The mounting is adorned with borders of brocade, into which gold thread is generally introduced, and great care is taken to render the whole harmonious in colour. A long series of drawings is frequently

mounted on a scroll, in which case it is named *Makimono*, i.e., a thing rolled up.

In the treatment of birds, foliage, and flowers, the artists of Japan show a refinement of execution, combined with perfection of drawing and a sense of colour, unsurpassed by those of any other nation. The birds most frequently depicted are the crane, of which several species occur, the heron, hawk, peacock, and pheasant. Amongst smaller birds the jay, kingfisher, starling, and sparrow are favourites. Associated with birds, flowers constantly appear, especially the early blossoms of fruit-trees, much cultivated for the sake of the flowers alone. The wild plum blossom, represented by our own blackthorn, which in Japan appears as early as the month of February, is frequently introduced as a symbol of winter, with snow resting upon its black stems.

The cherry blossom of several tints, the peach, and apricot are also of frequent occurrence. Of these the cherry, the flower of which attains a large size, is the special favourite—so much so that festivals are held during the short time it lasts, and the poets as well as the painters of Japan celebrate its fleeting beauty. The iris, peony, and chrysanthemum may be added to this list, which should also include the lotus, the camelia, and the azalea.

The bamboo may be said to form a subject apart from these, and they are never weary of repeating its graceful willow-like sprays, which lend themselves especially to their consummate drawing.

Among trees the fir, *Matsu*, so distinctive a feature in the Japanese landscape, occurs perhaps more frequently than any other kind, and the *Momiji*, or Japanese maple, with its gorgeous autumn foliage, also affords a favourite subject.

If the above enumeration seem tedious, it should be remembered that these familiar objects recur so often in the decorative art of Japan, that they assume an importance beyond their apparent value, inasmuch as they illustrate the genius of the people who employ them.

Amongst the framed drawings attention should be called to a series of careful studies of birds and flowers, evidently intended for the artist's own

use. In the case of birds, marginal notes describe the varied plumage, assisted here and there by the insertion of real feathers, as if to verify the artist's rendering, and thus defy criticism. A further interest attaches itself to this series from the circumstance that the dates, from 1828 to 1830, bring them up to a comparatively late period, showing that the artists at least, are not to blame if, in the fictile and other arts of Japan some deterioration is apparent.

Of the textile fabrics of China and Japan nothing has been said. They constitute a class of art productions for which these countries have long been celebrated. The few examples of brocade, &c., exhibited here, have been selected chiefly with a view to the design. They further illustrate the application of natural objects to the purposes of art manufacture.

December, 1878.

FRANK DILLON.

In the Japanese words occurring in this Catalogue the vowels are to be pronounced as in Italian, the consonants as in English.

JAPANESE AND CHINESE WORKS OF ART.

CABINET I.

(Left Hand of the Entrance Door.)

DIVISION I.

- | | |
|---|---------------------------------|
| SMALL Gourd-shaped Water Vessel of blue mottled ware. | <i>Mr. T. O. Barlow, A.R.A.</i> |
| Pair of mottled bluish-green Vases, on stands. Chinese. | <i>Hon. M. Mainwaring.</i> |
| Old Chinese Bottle, white porcelain, the neck encircled by a dragon in green and gold. | <i>Mr. J. C. Robinson.</i> |
| Pair of Water Vessels with Kylin handles, richly enamelled in colour, with moveable eyes and ears. Chinese. | <i>Mr. W. H. Cope.</i> |
| Richly enamelled Tea-pot, with gilt bosses in relief, dragons forming handles and spouts. Chinese. | <i>Mr. W. H. Cope.</i> |
| Pair of porcelain Jars, in blue and gold. Chinese. | <i>Mr. W. H. Cope.</i> |
| Dark blue Bottle, and another apple green. | <i>Mr. Whitehead.</i> |
| Black Vase with dragons, in yellow and green. Chinese. | <i>Mr. Whitehead.</i> |
| Figure of a Chinese Philosopher, in white porcelain, with a peach, the emblem of long life, in his hand. | <i>Mr. R. W. Edis.</i> |
| Small apple green crackle porcelain Vase. Chinese. | <i>Mr. Stevenson.</i> |
| Small turquoise blue crackle Bottle. Chinese. | <i>Hon. M. Mainwaring.</i> |
| Bottle of coral colour, white medallions, with fish and birds. Chinese. | <i>Mr. Whitehead.</i> |
| Figure of Ono-no-komachi, the Japanese poetess, wandering as a beggar woman. Japanese stoneware. | <i>Mr. E. Dillon.</i> |
| Pink Vase with flowers. Chinese. | <i>Mr. Whitehead.</i> |
| Imperial yellow Vase, painted with flowers. Chinese. | <i>Mr. Whitehead.</i> |
| Crackle Bottle, painted with flowers and birds. Old Japanese. | <i>Mr. E. Dillon.</i> |
| Figure of Daruma, an Indian saint, walking on water. | <i>Mr. E. Dillon.</i> |
| A Tripod Incense Burner in turquoise blue. Chinese porcelain. | <i>Hon. M. Mainwaring.</i> |

DIVISION II.

- Specimens (nine pieces) of the imperial yellow Chinese Porcelain, decorated with flowers. *Mr. Bayley.*
- White jade Vase and Cover, oval-shaped and fluted, with ring and foliage pattern handles, mounted on a silver pedestal, pierced and enamelled in colours. *Mr. W. H. Cope.*

Large flat dark green jade Vase, with Cover, carved landscape, trees, and foliage.

Mr. W. H. Michael.

White flat jade Vase and Cover, ring handles, engraved in low relief.

Mr. W. H. Michael.

White flat jade Vase, ring handles, carved in low relief.

Mr. W. H. Michael.

Celadon green jade cylindrical Vase, with carved maize in high relief, and Cover with stag on top.

Mr. W. H. Michael.

Fine apple-green crackle Vase on stand. Chinese.

Mr. Lockhart.

Turquoise Dish in the form of a lotus leaf, with lizard, and covered Basin in form of a snail.

Hon. M. Mainwaring.

Small turquoise blue Bottle, and another of apple-green. Chinese.

Hon. M. Mainwaring.

Small turquoise splashed Vase. Chinese.

Mr. Aitchison.

Oval-shaped liver-coloured Bottle.

Mr. Whitehead.

Bluish-green Vase with engraved design. Chinese.

Mr. Whitehead.

Pair of small Dolphins, a turquoise blue crackle Bottle, and two small Snuff Bottles, in blue and green.

Dr. Hamilton.

Small dark red splashed Bottle.

Mr. Whitehead.

Vase, "Sang de Bœuf."

Mr. Whitehead.

The Back of Cabinet I.

Three small Japanese Screens on gold ground : two depicting scenes from court life in Japan, in the style called Gosho-ye, the other Screen gold ground with the weeping cherry blossom. A piece of Japanese Gold Brocade from a Buddhist temple.

Mr. E. Dillon.

CABINET II.

DIVISION I.

Three wooden Masks used in the old No dances. Japanese.

Mr. E. Dillon.

Ko-no-dogu, black lacquer Cabinet, containing implements used in the ceremonial burning of incense—the various contents of the Cabinet are displayed in front of it.

Mr. E. Dillon.

Two bronze miniature Cabinets or Tansu.

Mr. R. Phene Spiers.

Chinese red lacquer Water Vessel.

Mr. R. Phene Spiers.

Small Shuro, or Incense Burner, silver gilt. Japanese.

Mr. R. Phene Spiers.

Six gold lacquer Inro (seal boxes), decorated with butterflies, cock, dancer, storks, waterfall, and the old man of Takasago.

Mr. R. Phene Spiers.

Amber Netsuke, with silver centre.

Mr. R. Phene Spiers.

Bronze Vase, mottled serpentine, with metal flowers.

Mr. R. Phene Spiers.

Silver pierced Netsuke.

Mr. R. Phene Spiers.

Temple Shuro, or Incense Burner, in form of a lotus seed-vessel.

Mr. R. Phene Spiers.

Seven Netsukes (various).

Mr. R. Phene Spiers.

Pair of Sword-hilts.

Mr. R. Phene Spiers.

- Twelve metal Ko-katana, small knives attached to Japanese swords, inlaid with figures, &c. *Mr. R. Phene Spiers.*
- Gold lac Writing Box, with Bottle and Brush. *Mr. R. Phene Spiers.*
- Tortoiseshell Box, containing three smaller boxes, lacquered with flowers. *Mr. R. Phene Spiers.*
- Small Sword, in sheath. Waki-zashi. *Mr. R. Phene Spiers.*
- Sake Cup, tin inlaid with copper bird and flowers. *Mr. R. Phene Spiers.*
- Two small lac Ladies' Toilet Boxes, with crests. *Mr. R. Phene Spiers.*
- Ivory Napkin-rings, inlaid with pheasants and birds. *Mr. R. Phene Spiers.*
- Lac Sake Cup, inlaid with dragons. *Mr. R. Phene Spiers.*
- Two porcelain Seals. *Mr. R. Phene Spiers.*
- Pair of Cylindrical Vessels, rosewood, inlaid with mother-of-pearl, &c. *Mr. F. S. Teesdale.*
- Elaborately carved Rhinoceros Horn Cup, on carved wooden stand. *Mr. J. C. Robinson.*
- Round lacquer Box, gold storks, on aventurine ground. *Mr. Marley.*
- Tall Box and Cover, ivory, gold lacquer. Japanese. *Mr. M. W. Cope.*
- Pair of tall Ivory Cups, lacquered, with figures in gold. *Mr. M. W. Cope.*
- Circular Box, with a tree in gold and an equestrian figure in metal; an oval Ivory Box, with frog on cover. Japanese. *Mr. M. W. Cope.*
- Rice Bowl and Cover, brown lacquer. *Mr. M. W. Cope.*
- Eight Inro or Seal Boxes. *Mr. E. Dillon.*
- Lacquer Card Case, with metal figures; an ivory Card Case, with flowers. *Mr. Pilleau.*
- Three Paper Knives, one tortoiseshell, and two ivory inlaid. *Mr. Marley.*
- Carved wood Inro, in the form of a tortoise. *Mr. E. Dillon.*
- Gold lacquer Inro, warrior on horseback. *Mr. Marley.*
- Inro, gold lacquer. *Mr. Hilton.*
- Pair of Paper Weights with chrysanthemum flowers and leaves, silver gilt, used by the Japanese artists to keep their paper flat when painting. *Mr. Berger.*
- Kane-tsuke Dogu, copper gilt vessels on tray, used by Japanese married ladies to blacken their teeth. *Mr. E. Dillon.*
- Three small Pocket Brushes, &c., used for cosmetics. *Mr. E. Dillon.*
- Pipe-holder and Tobacco-case, in carved-wood. Japanese. *Mr. E. Dillon.*
- Uta-garuta-no-hako, a black lacquer box, with cards painted with subjects from the "Century of Poets." *Mr. R. Phene Spiers.*
- Small Kutani Bonbon Box. *Mr. E. Dillon.*
- Two Boxes, wood, inlaid with copper, silver, &c.; and two small lacquer boxes, one fan-shaped. *Mr. E. Dillon.*
- Gold lacquer Inro and ivory Card-case. *Mr. Aitchison.*
- Pair of Chinese ivory Bottles, elaborately carved, used for perfumes. *Dr. Hamilton.*
- Two Japanese Mirrors. These mirrors have the property of reflecting from their polished faces the raised patterns on their backs, if a strong beam of light is employed. This effect is due to the unequal curvature of the surface, produced principally by the method of distortion employed by the Japanese in making their mirrors convex. *Prof. W. E. Ayrton.*

*At the back of Cabinet II.**Upper Shelf.*

Old Japanese Coloured Prints—"Yedo-Ye."

Mr. R. Phene Spiers.

Lower Shelf.

Book of Figures, the drapery rendered with silks, appliqué.

Mr. R. Phene Spiers.

Above Cabinets I. and II.

Eight-leaved "Makura Biyobu," or Pillow Screen, painted with birds and flowers. Japanese.

Mr. E. Dillon.

Gold-lacquer Stand, "Kiyo-dai," with mirror. Japanese.

Mr. R. Phene Spiers.

Square Bottle painted with flowers. Imari porcelain. Japanese.

Mr. Alfred Seymour.

Bento Bako or Lunch Box, in coral lac, painted. Japanese.

Mr. F. Dillon.

Another in black lacquer, inlaid with mother-of-pearl. Japanese.

Mr. E. Dillon.

Lacquer "Katana-kake," or Sword-rack, with the long and short sword, worn formerly by the Japanese.

Mr. R. Phene Spiers.

Tabako Bon, or smoking box, with pipe,—black lacquer. Japanese.

Mr. E. Dillon.

Dwarf "Yuko," or Clothes-rack, with Chinese and Japanese fan and pipe cases and tobacco pouches.

Mr. E. Dillon.

Gourd-shaped bottle, decorated with flowers in relief on grey celadon ground.

Mr. R. Phene Spiers.

Kiyo-dai or mirror stand with bronze mirror. Japanese.

Mr. R. Phene Spiers.

Below Cabinets I and II.

Pair of old Japanese Stirrups, iron inlaid with arabesque patterns.

Mr. F. Dillon.

Hibachi or Firebowl, in blue and white stoneware, with fire-sticks of Cloisonné enamel, earthenware kettle, and blue and white tile. Japanese.

Mr. F. Dillon.

Kabuto, or helmet, formerly worn by Japanese soldiers, iron inlaid with silver and gold.

Mr. E. Dillon.

Flower-pot, in blue and white stoneware. Japanese.

Mr. F. Dillon.

Jinkasa, flat iron helmet, formerly worn by Japanese soldiers.

Mr. E. Dillon.

Temple Lantern, bronze open work, lined internally with paper. Japanese.

Mr. F. Dillon.

Large Vase, old Imari ware, painted with the Hoho and flowers. Japanese.

Mr. E. Dillon.

Large Vase, black ground decorated with lotus flowers and storks. Probably Chinese.

Mr. E. Dillon.

At the side of the Cabinet.

Battledore and two Shuttlecocks. On the battledore is painted a group of nobles watching a No dance. Japanese.

Mr. F. Dillon.

Above the Doorways.

Two old Imari Fish Dishes.

*Mr. Val Prinsep.**On Stand near Doorway.*

Two Cranes, Cloisonné enamel, bought at Mr. Mitford's sale.

Mr. Crawley.

Square bronze Vase, with trailing branch of bamboo in relief. Chinese.

Mr. Plucknett.

Square Incense Burner, on four legs, Cloisonné enamel. Chinese.

Hon. M. Mainwaring.

Bronze Statue of a Buddhist Ascetic. Chinese.

Mr. Plucknett.

CABINET III.

Top Shelf.

Water Kettles. All pottery glazed.

1. Light brown glaze, with figures in coloured enamels. Ise Banko ware.
2. Grey crackled glaze, decorated with birds on one side and flowers on the other. Kioto.
3. Yellow glaze, decorated with figures in colour. Kiyomidsu.
4. Grey glaze, with Kiku in white enamel.
5. Yellow glaze, decorated with the Hoho bird in red and green. Yedo Banko ware.
6. Grey crackled glaze, decorated with maple tree on one side and deer on the other. Kioto.
7. Yellow glaze, crackled, decorated with red daisy. Kioto ware.
8. Yellow glaze, crackled, decorated with sprig of peony. Kioto ware.
9. Yellow glaze, decorated with sprig of chrysanthemum flowers. Satsuma ware.

Six miniature Cups and Saucers. Hizen and Tokiyo ware.

*Mr. R. Phene Spiers.**Second Shelf. Japanese and Chinese Enamels.*

Pair of circular sweetmeat Boxes and Covers, on stands, with birds, animals, and ornaments, in white and colours, on black ground. Old Chinese.

Mr. W. M. Cope.

Pair of Incense Burners, marked 'Keen Lung Nien Chi' (1736—1795).

Mr. H. V. Tebbs.

Round Basin, formed into an Inkstand. Chinese.

Mr. Harvie Farquhar.

Pair of small Trays. Chinese.

Mr. Harvie Farquhar.

Two small Incense Burners. Chinese.

Hon. M. Mainwaring.

Vase, birds and flowers, on pale green ground. Japanese.

Mr. E. Dillon.

Square Flower Vase, Arabesque pattern.

Mr. Harvie Farquhar.

Set of three Bottles, with cylindrical handles, decorated with flowers. Old Chinese.

Mr. W. M. Cope.

Case for chop-sticks and knife.

Mr. Harvie Farquhar.

Gourd-shaped Water Vessel, with grotesque animals, on dark green ground. Old Japanese.

Mr. E. Dillon.

Small Vase, flowers on blue ground, marked Ta Ming King Tai Nien Chi (1450—1456).

Old Chinese.

Mr. H. V. Tebbs.

Two Bowls, dark blue ground, with medallions. Old Chinese.

Mr. Aitchison.

Bottle-shaped Vase. Chinese.

Mr. H. V. Tebbs.

Hanging Flower Vase, with jade medallion. Old Chinese.

Mr. E. Dillon.

Hiki-te, or sunk handle, for opening sliding doors. Japanese.

Mr. F. Dillon.

JAPANESE AND CHINESE

*Third Shelf.**Japanese and Chinese Enamel.*

- Pair of oval Vases and Covers, flowers on turquoise ground. Old Chinese. *Mr. A. Mac Callum.*
 Pair of Sweetmeat Boxes on stands, birds and clouds on turquoise ground. *Mr. A. Mac Callum.*
 Pair of small Sweetmeat Boxes and covers. *Mr. Harvie Farquhar.*
 Modern Japanese Bowl. *Mr. E. Dillon.*
 Flower Vase, with long neck, red and white pattern on dark green ground. Old Japanese. *Mr. E. Dillon.*
 Inkstand, flowers on turquoise ground, and a small bucket-shaped vessel. Old Chinese. *Mr. Harvie Farquhar.*
 Cylindrical Vessel of black wood and Cloisonnée enamel. *Mr. Harvie Farquhar.*
 Pair of old Japanese Vases, birds and flowers on white medallions. *Mr. W. Shaen.*
 Chain for hanging a lamp. *Mr. F. Dillon.*

*Fourth Shelf.**Japanese and Chinese Enamels.*

- Writing Case in form of books and rolls, geometrical pattern. Old Chinese. *Mr. Harvie Farquhar.*
 Pair of large circular Incense Burners, decorated with storks and stags on blue ground. *Mr. A. Dennistoun, jun.*
 Large Incense Burner, decorated with geometrical patterns, on pale blue ground. Chinese. *Mr. Coutts Stone.*
 Flower Vase, with wide top, birds and flowers on white ground. Old Japanese. *Mr. E. Dillon.*
 Basin, decorated with grotesque animals on blue ground. *Mr. E. Dillon.*
 Basin, decorated with a flower pattern. *Mr. E. Dillon.*
 Box in form of book, geometrical pattern. Old Chinese. *Mr. Harvie Farquhar.*
 Pair of Candlesticks. Chinese. *Mr. Harvie Farquhar.*

The Back of the Shelves.

- Roll or Makimono—subject, a Daimiyo leaving his castle, with attendants, &c. Japanese. *Mr. E. Dillon.*
 Collection of coloured Wood Prints. Japanese. *Mr. E. Dillon.*
 Coloured Wood Prints, scenes in Japanese life. *Mr. R. Phene Spiers.*
 Japanese Brocades. *Mr. F. Dillon.*

*On the Top of the Cabinet.**Japanese and Chinese Enamels.*

- Square Vase, with mask handles. Chinese. *Hon. M. Mainwaring.*
 Vase, flowers and insects on pale green ground. Japanese. *Mr. E. Dillon.*
 Pair of square Bowls. Japanese, Kioto work. *Mr. E. Dillon.*

Square Incense Burner, with gilt legs.

Hon. M. Mainwaring.

Vase. Chinese.

Mr. Aitchison.

Square Vase, with mask handles.

Mr. T. O. Barlow, A.R.A.

Outside Cabinets III. and V.

Set of four Hashira-kake, or ornamented wooden plaques, for hanging against the beams of rooms in Japanese houses, representing the four seasons, with flowers and birds appliqués.

Mr. Cargill.

TANSU, OR JAPANESE BAMBOO CABINET.

Mr. E. Dillon.

On the Shelves the following articles are exhibited.

Bronze Shuro, or hand fire-box, ornamented with dragons and clouds.

Pair of old Japanese cylindrical Vases, Cloisonné enamel. Kioto manufacture.

Mr. E. Dillon.

Pair of bronze Temple Candlesticks.

Mr. E. Dillon.

Brass Choshi, or vessel for hot sake, with the Honda crest on the lid.

Mr. E. Dillon.

Choshi, with a long spout, copper repoussé.

Mr. E. Dillon.

Enamel Bowl, decorated with flowers, dragons, &c. Japanese.

Mr. Luard.

Basin of Hizen ware.

Mr. E. Dillon.

Doctor's Sword. On the Kokatana, or knife, is a Buddhist prayer, proving the owner to belong to the Nichiren sect of Buddhists.

Mr. E. Dillon.

Bronze Incense Burner, in shape of a boat.

Mr. E. Dillon.

Plate, enamel on porcelain. Nagoya ware.

Mr. E. Dillon.

Cloisonné Vase, with arched handle. Old Japanese.

Mr. E. Dillon.

On the Mantel-shelf.

Gilt Figure representing "Kuwanon," one of the Bosatsu, or Beings next in rank to Buddha.

Japanese.

Mr. T. O. Barlow, A.R.A.

Incense Burner, bronze inlaid with silver. Zogan work. Japanese.

Mr. E. Dillon.

Brass Incense Burner, from the Buddhist temple of Koya-san. Japanese.

Mr. E. Dillon.

Pair of Candlesticks. Brass pierced work. Japanese.

Mr. F. Dillon.

Candlestick, the stem encircled by a dragon. Japanese.

Mr. E. Dillon.

Candlestick in the form of a Kirin. Japanese.

Mr. E. Dillon.

Bells, Incense Burners, and Plates. Bronze and copper gilt. From Buddhist Temples. Japanese.

Mr. E. Dillon.

Large bronze Candlestick, the stem encircled by a dragon. From the Buddhist monastery of Koyasan. Japanese.

Mr. E. Dillon.

CABINET IV.

Two hundred Japanese Netsukes and other Carvings in ivory and wood.

Mr. Beck.

Two Trays of modern Satsuma ware, probably painted at Ota.

Mr. Beck.

On the Top of Cabinet IV.

Two ivory Vases, decorated with birds in gold lacquer. Japanese.

Mr. Beck.

Figure of Fuku-roku-jin. Japanese.

Mr. Beck.

CABINET V.

First Shelf.

Vase and Cover, Japanese pottery, decorated with hawk and plum blossoms modelled in full relief, made by Kozan, of Makazu, marked "Makazu yo Kozan sei." According to Mr. Franks, this is the mark of a kiln at Ota, near Yokohama. *H. E. The Japanese Minister.*

Small Bowl, pale buff crackle glaze, richly decorated with conventional pattern, the flowers in gold, red, and green, probably Kioto ware. *Mr. Teesdale.*

Small Figure of Kuwanon. Kioto ware.

Mr. Augustus Franks.

Small Candlestick, pale yellow glaze, decorated with peony flowers and conventional pattern, Satsuma ware. *Mr. Teesdale.*

Miniature Screen, pale yellow crackle glaze, decorated with two figure subjects, Satsuma ware.

Hon. M. Mainwaring.

Bowl, dark buff crackle glaze, painted with flowers and waving bands, with border, all in gold, red and green, Kioto ware. *Mr. Aitchison.*

Small Pot, blue and green on white ground, Imari ware.

Mr. E. Dillon.

Bowl, creamy crackle glaze, painted with dragons, clouds, &c., Kioto ware.

Mr. Aitchison.

Celadon Bowl, with Hoho, or sacred bird, painted in gold.

Mr. E. Dillon.

Sake-bowl, buff crackle glaze, painted with warrior, in gold, red, and green.

Mr. Aitchison.

Vase, with handles. Japanese stoneware. Greyish-white crackle glaze, decorated with flowing ornaments in white, green, and gold, probably Unshiu ware. *Mr. E. Dillon.*

Bottled-shaped Vase, thin transparent crackle glaze, painted with seven figures in flowing robes, marked Iwamura-sei. Kioto ware. *Mr. Mathison.*

Sake Cup, pale buff crackle glaze, painted with convolvulus, peony and other flowers.

Mr. Aitchison.

Kioto ware.

Small Incense Burner, marked "Ninsei." Old Awata ware.

Mr. R. Phene Spiers.

Large Bowl and Cover, crackle glaze, painted with figures. Ota ware.

Mr. Beck.

Sake Cup, painted with the head of Daruma. Ota ware.

Mr. Beck.

Sweetmeat Box. Flowers raised on gold ground. Satsuma ware.

Mr. Aitchison.

Water Bottle, painted with religious subjects. Ota ware.

Mr. Beck.

Plate, crackle glaze, pale yellow, painted with eight figures and rich border. Ota ware.

Mr. Beck.

Tea bowl, painted with flowers, figures and landscapes, in medallions on richly decorated ground. Satsuma ware. *Mr. Cutler.*

Second Shelf.

- Basin, hard pottery ware, glazed, painted with scrolls and panels, with landscape, flowers inside, and outside figures in red and gold. Kutani ware. *Mr. R. W. Edis.*
- Small Cup, painted with flowers on pale grey ground. Kutani ware. *Mr. E. Dillon.*
- Teapot, in shape of a barrel, figure subjects in relief on each side, and a flowing pattern painted round with blue, yellow, and white enamel on brown ground. Kioto ware. *Mr. Phene Spiers.*
- Sprig of Peony blossom, Hizen ware. *Mr. Phene Spiers.*
- Teapot, cream glaze, painted with flowers and "Hina" figures. Kutani ware. *Mr. E. Dillon.*
- Flower-stand, with figures in relief on each side, supported by two small figures of boys. Kioto ware. *Mr. E. Dillon.*
- Plate with two sides pinched in, in centre a square panel, gold ground with figures of the Shichi-fuku-jin, the seven gods of luck. Japanese. Yedo Banko ware. *Mr. E. Dillon.*
- Figure of Fuku-roku-jin, one of the seven gods of luck. Awata ware. *Mr. T. O. Barlow, A.R.A.*
- Teapot, painted with a Hoho or sacred bird, and a kirin in red and gold lines. Kutani ware. *Mr. E. Dillon.*
- Flower Vase, of irregular form, painted roughly with flowers, &c., in red, green, and gold. Japanese. *Mr. E. Dillon.*
- Teapot, painted with figure subjects, dragon and flowers, on red ground relieved with gold. Kutani ware. *Mr. Phene Spiers.*
- Basin of fine hard p \hat{a} te, covered with thin glaze or varnish, and decorated in deep red and gold, with dragons, two of which hold in their claws the mystic orb, placed upon a ground of elaborate curled decorations. Diameter, 9 $\frac{1}{2}$ inches. Kutani ware. *Mr. R. W. Edis.*
- Similar Basin to the above, painted with figures. Kutani ware. *Mr. R. W. Edis.*
- Eight Cups of various periods, painted with figures, fish, landscape, and conventional ornaments in red and gold. Kutani ware. *Mr. Phene Spiers.*
- Sake Bottle, white glaze, decorated with green flowers and red leaves. *Mr. F. Dillon.*

Third Shelf.

- Bowl, pale yellow ground with flowers and birds, boldly painted in bright colours. Kutani ware. *Mr. E. Dillon.*
- Tea-kettle, buff crackle glaze, painted with maple leaves and plum blossom. Old Awata ware. *Mr. E. Dillon.*
- Bottle and Vase of Japanese pottery, white and yellow glaze, roughly painted in black, with flowers and animals. *Mr. E. Dillon.*
- Incense Burner in the form of a box, the sides formed of an open trellis work of bamboo leaves. *Mr. Whitehead.*
- Water Kettle, pale yellow crackle glaze, painted with figures in colours. Satsuma ware. *Mr. R. W. Edis.*

- Square Bowl, buff crackle glaze, roughly painted. *Mr. E. Dillon.*
 Basin, yellow glaze, painted with chrysanthemum flowers and banana leaves in bright colours. *Mr. E. Dillon.*
 Kutani ware.
 Water-kettle, buff crackle glaze painted with chrysanthemum flowers and leaves in blue, green, and gold. Old Awata ware. *Mr. Phene Spiers.*
 Basin, pale yellow glaze painted with birds and flowers in bright colours. Kutani ware. *Mr. E. Dillon.*
 Incense Burner, painted with peony and other flowers on medallions, rich decorative border, red, gold, and green. Satsuma ware. *Mr. Phene Spiers.*
 Celadon Bowl, on the cover a white peony flower in full relief. Nabeshima ware, made at Okawaji, Prov. Hizen. *Mr. A. Franks.*
 Branch of Japanese Prunus, Mume, made at Okawaji, Prov. Hizen. *Mr. A. Franks.*
 Basin, yellow glaze, painted with flowers and leaves in purple and green. Marked "Kô-to." Made at Hikone, on Lake Biwa. *Mr. E. Dillon.*
 Rice Bowl and cover. Inu-yama ware. *Mr. E. Dillon.*

Fourth Shelf.

- Square Basin, crackle glaze, painted with allegorical birds and flowers, in medallions. *Mr. E. Dillon.*
 Bowl, external decoration in imitation of Chinese. Awata ware. *Mr. F. Dillon.*
 Lacquer Tray, with chrysanthemum flowers on black ground. *Mr. E. Dillon.*
 Kan-no-dogu, a vessel for warming tea and sake, Kioto ware, in imitation of Dutch; an inscription in Chinese—"After drinking sake I am very thirsty, so I want tea, but the sleepy servant will not answer." *Mr. E. Dillon.*
 Oblong Tray, decorated with a man slaying a tiger. Kutani ware. *Mr. A. MacCallum.*
 Pot, flowers in white crackle enamel on brown ground. *Mr. E. Dillon.*
 Bowl, dragons and clouds in purple and green on yellow ground. *Mr. F. Dillon.*
 Pair of dessert dishes. Modern Awata ware. *Mr. Aitchison.*
 Large circular Basin, painted with heads of Buddhist saints. Ota ware. *Mr. Beck.*
 Two old Kutani bottles. *Mr. Phene Spiers.*

On the Top of Cabinet V.

- Pair of modern Japanese bronze Vases, inlaid with gold and silver. *Mr. Winn.*
 Pair of Birds in rough earthenware, thick red glaze. Japanese. *Mr. Waterfield.*
 Bowl painted with conventional flowers. Chinese. *Mr. Val. Prinsep.*

On right of Cabinet V.

- Lacquer-wood Cabinet, with ivory panels carved in low relief, representing figures, birds, and landscapes. The interior is fitted up with moveable hexagonal stand, with three tiers of drawers. On a lacquer stand, in gold lines on gold avanturine ground. The ground of the cabinet is decorated with a conventional pattern. *Mr. Cassells.*

A CASE CONTAINING CHINESE BOOKS.

Illustrations of the Tragic History of China, printed from wood blocks, in colours, 4 vols.

Mr. Lockhart.

Book with hand-drawings in colours, birds and flowers.

Mr. F. Dillon.

Book of the same character, a kingfisher on a branch of a reed.

Mr. Lockhart.

Book containing pictures of beautiful women.

Mr. Lockhart.

Book containing original drawings—scenes from the life of one of the literati.

Mr. Lockhart.

Cyclopædia of natural history. Subject exhibited—a hunting scene. Wood block uncoloured.

Mr. Lockhart.

Book exhibited as a specimen of fine Chinese printing.

Mr. Lockhart.

Fan, painted with landscape, with a man fishing.

Mr. Phene Spiers.

On the Brackets to the Left Hand of the Recess.

Two gourd-shaped Bottles, the one bright yellow and the other celadon green, decorated with bats and clouds in low relief. Chinese.

Hon. M. Mainwaring.

Vase, turquoise medallions on dark blue ground. Kiishiu ware.

Mr. E. Dillon.

Large crackle "Sang de Dragon" Vase.

Hon. M. Mainwaring.

Right and Left of Recess.

Pair of Bronze Figures, representing the Ni-ô—or two kings, guardians of Buddhist temples.

Old Japanese.

Mr. W. Shaen.

Covering the Pedestals—Left side.

Piece of Japanese Brocade from a Buddhist temple.

Mr. E. Dillon.

On the Right.

Piece of Embroidery, Cranes, in white and gold, on green ground.

Mr. Cutler.

On the Shelf in the Recess.

Pair of Green stoneware Monsters, mounted on gilt stands. Chinese.

Mr. Whitehead.

Dish painted with the Hoho bird, flowers, and leaves on yellow glaze. Kutani ware.

Mr. E. Dillon.

Turquoise Bottle, minute crackle glaze. Chinese.

Mr. Whitehead.

Tall Chinese crackle Vase, liver colour.

Mr. H. V. Tebbs.

Oval blue mottled Vase, on stand.

Mr. H. V. Tebbs.

Large mottled greyish-blue Bottle, with long neck, ornamented with designs in gold. Chinese.

Mr. Whitehead.

Large turquoise blue Bottle with long neck, marked "Ching Hwa Nien Chi" (1465—1488).

Mr. H. V. Tebbs.

Turquoise barrel-shaped Vase, with ring and mask handles, mottled blue glaze.

Mr. Whitehead.

Vase, Sang de Bœuf glaze.

Mr. H. V. Tebbs.

Dish of grey earthenware, ornamented with lobsters in gold and colours. Kutani ware.

Mr. E. Dillon.

On either Side of the Recess.

Spherical hanging Incense Burner, copper pierced work, decorated with crest in gold.

Mr. F. Dillon.

Spherical hanging Incense Burner, pierced work, copper silvered.

Mr. F. Dillon.

GLASS CASE IN RECESS.

Two old Chinese Scrolls, representing scenes from the Garden of a Chinese Palace, ladies in old Chinese costume, and a series of designs with birds and flowers, both painted on silk.

Mr. E. Dillon.

DRAWINGS.

From a Japanese 'Gajo' or album, painted on silk.

'Kiku-no-hana.' Chrysanthemum flowers, dated 1852, with a 'Shi' or poem in the Chinese style. By Ruikei.

Convolvulus and Cricket, by Ariyoshi.

'Botan Zakura.'—'Peony Cherry blossom,' with full moon rising behind. By Kaho. Dated 1842.

Cock and Hen perched in a Maple tree. By Hiyaku Jo, of Yoshino, in the Province of Yamato.

Chinese Bird resting on an Oak Branch. By Nantai.

Peacock on a branch of Matsu, or Japanese Fir. By Ro-hô.

Landscape (Sansui—literally, "mountain and water"), in the Chinese style. By Sho-ai. Dated 1842.

Mountain Landscape (Sansui), a line of Chinese poetry quoted, says 'they listen to the rushing sound of the coming storm.' By Kensai Hirai Chiu, after a picture by the Chinese Senkoku.

Cranes. By Yamato-no-Suke Kishi-Kei.

Badger. By Ippo.

Yebisu and Daikoku, two of the 'Seven Lucky Gods,' scared by a rat.
Sei-o-bo, one of the Sennin (Chinese Genii), with the peach of long life.

Mr. E. Dillon.

Below the Glass Case.

Japanese iron Kettle, the handle inlaid with gold.

Hon. R. Winn.

Bronze Incense Burner, in shape of a grotesque animal, partly gilt. Chinese.

Mr. Luard.

Pair of Chôshi, or Sake Vessels, used in the service of a Shintô temple, copper gilt. Japanese.

Mr. E. Dillon.

Eight-sided Tea Canister, tin inlaid with brass. Chinese.

Mr. E. Dillon.

On the Brackets on the Right Hand of the Recess.

Gourd-shaped Bottle, incised under the glaze, with bamboo and plum blossom. Chinese porcelain.

Hon. M. Mainwaring.

Gourd-shaped Bottle, decorated with gourd plants, green and red on yellow ground. Chinese porcelain.

Hon. M. Mainwaring.

Two-handle pitcher-shaped Vase, decorated with landscape and flowers. Japanese. Imari ware.

Mr. A. MacCallum.

Vase, decorated with blue scroll pattern, on yellow ground. Japanese stoneware, probably from Unshiu.

Mr. E. Dillon.

Below.

Monster, carrying panniers, with a figure on back. Bronze on carved wooden stand. Chinese.

Mr. W. Cassells.

CABINET VI.

CONTAINING CHINESE PORCELAIN.

Top Shelf.

Pair of Vases, ornamented with figures and landscape on white ground. Chinese, "famille verte?"

Mr. Whitehead.

Teapot, two Bowls, and four Saucers, of imperial yellow, decorated with flowers.

Mr. Bayley.

Turquoise Sweetmeat Box, with dragon incised under glaze.

Mr. Teesdale.

Apple-green crackle glaze Bottle.

Dr. Hamilton.

Small Water Vessel, with dragon handle.

Mr. E. Dillon.

Small four-sided Bottle, deep amethyst glaze.

Mr. Stevenson.

Small Pot, deep red glaze. Mark, "Siouan-Te."

Mr. Stevenson.

Small four-sided Bottle, with mask handles, turquoise glaze.

Mr. Stevenson.

Small Water Vessel, in form of peach.

Mr. Phene Spiers.

Tea Bowl and Cover, red ground, engraved with Chinese characters and a grass-like plant.

Mr. Cutler

Oblong Dish, with perforated rim, painted with birds and flowers.

Admiral de Kantzou.

Second Shelf.

Two Bowls and a Dish, flowers in white medallions, mottled blue ground, marked with the Buddhist symbol "Chang," an emblem of longevity.

Mr. Upperton.

Teapot, with wooden lid, white figures and foliage on blue ground.

Mr. Whitehead.

Bowl, Saucer, and Dish, imperial yellow porcelain, decorated with flowers.

Mr. Bayley.

Basin, decorated with small medallion on blue ground, incised under glaze.

Mr. Phene Spiers.

Double-necked Bottle, blue on white ground.

Mr. Whitehead.

Teapot, silver spout, white figures and flowers on blue ground, marked with the Buddhist symbol, "Chin."

Mr. R. W. Edis.

Two Plates, decorated with conventional flowers and leaves, mark Ta-Ming Tching Hua, 1465—88.

Mr. Stevenson.

Bottom Shelf.

Gourd-shaped Bottle, Celadon, decorated with eight trigrams known as the Pa-kwa.

Hon. M. Mainwaring.

Pair of Basins, white porcelain ground, decorated with lotus flowers, mark Kea-king, 1796—1821.

Mr. Cutler.

Bottle, figures in blue on pale buff crackle glaze.

Mr. Cutler.

Small Jar and Cover, and Teapot and Tray, white porcelain decorated with figures in colours and ornaments in colour and gold.

Mr. Bayley.

White Pot, old translucent porcelain, fine white glaze.

Mr. Aitchison.

Pair of small Basins, imperial yellow, decorated with flowers

Mr. Bayley.

Cup of egg-shell porcelain, decorated with gold-fish and water plants, marked Taou-kwang.

Mr. Cutler.

Pair of Vases, with bands and mask handles in imitation of bronze, decorated with figures on buff crackle ground, Ching-Hwa, 1465—88.

Mr. Whitehead.

Small Cup, decorated with flowers and leaves.

Mr. Aitchison.

Small Bowl, decorated with dragons and flowers, mark Ta-Ming Ching Hwa.

Mr. Stevenson.

On the Top of Cabinet VI.

Sword Stand, forming part of a small cabinet, in wood, partly lacquered in gold, with figures of the Hoho. Silver mounted.

Mr. Cutler.

On the Sword Rack, three Japanese swords. Nos. 1 & 2, iron sheaths inlaid with gold and silver. No. 3, a smaller sword, the Waki-zashi, without guard.

Mr. Cargill.

- Small temple Incense Burner. Japanese pottery. *Mr. E. Dillon.*
 Three bronze Flower Vases. Old Japanese. *Mr. E. Dillon.*
 Bronze Kazari Mono, or Centre-piece, inlaid with gold and silver. *Hon. R. Winn.*
 Dish, decorated with landscape, on buff ground: Kutani ware. *Mr. E. Dillon.*
 Dish, painted with the octopus-chrysanthemum and fret pattern in colours, on pale buff ground. Kutani ware. *Mr. E. Dillon*

SHELF BEHIND THE LONG GLASS CASES.

- Peacock in Bronze, with expanded wings, forming an Incense Burner, Japanese. *Mr. H. V. Tebbs.*
 Small bronze temple Incense Burner. Japanese. *Mr. E. Dillon.*
 Large Dish of earliest period of Kaga (Kutani), boldly painted in deep red and gold. The centre medallion contains a representation of Yebisu, the Japanese fishing god. *Mr. R. W. Edis.*
 Ivory cylindrical Pot, decorated with gold lacquer. On lacquer stand. *Mr. W. M. Cope.*
 Dish, decorated with figures of "The Six Poets," on a fan medallion on red ground relieved with gold. Kutani ware. *Mr. Beck.*
 Small bronze gilt Incense Burner. Japanese. *Mr. E. Dillon.*
 Koro or Incense Burner, decorated with figures in old Chinese costume, on large medallion. The ground of various diapers in colours. Hizen ware, decorated at Moto. *W. Mathison.*
 Long-necked bronze Flower Vase, with elephant trunk handle. Japanese. *Mr. E. Dillon.*
 Dish, painted in enamel colours. Subject—"Games of Chinese Children." (*Karako-no-asobi*). Banko ware. *Mr. Phene Spiers.*
 Bronze figure of an Octopus holding a crystal ball on one of the tentaculæ. Japanese. *Mr. T. O. Barlow, A.R.A.*
 Pair of cylindrical Flower Vases, decorated with peony flowers and birds on black ground. Satsuma Faience. Japanese. *Mr. Beck.*
 Bronze Vessel, suspended by chains, for flowers, with two *Sho-jo*—red-haired genii, holding sake cups. Japanese. *Mr. Augustus Franks.*
 Pair of Dishes, decorated with flowers in vases, scroll and flowers on border, in blue, red, and gold. Old Imari ware. Japanese. *Dr. Hamilton.*
 Bronze pricket Candlestick in form of a dragon. *Mr. E. Dillon.*
 Pair of tall gourd-shaped Vases, ornamented with figures of Buddhist deities and saints, with handles in form of gourds. Ota ware. Japanese. *Mr. Beck.*
 Bronze in form of a Hoho resting on a rock. Japanese. *Mr. E. Dillon.*
 Pair of Vases, decorated with Buddhist saints, painted in medallions on cream-coloured crackle glaze. Ota ware. *Mr. Beck.*

- Small bronze Flower Vase. Japanese. *Mr. E. Dillon.*
 Bronze Paper Weight in form of a crab. Japanese. *Mr. F. Dillon.*
 Dish, decorated with figures, landscapes, birds, and flowers in five medallions, on red ground relieved with gold. On centre medallion one figure dancing, others playing musical instruments. Kutani ware. Japanese. *Mr. Mathison.*
 Small bronze Gong, used by Buddhist priests. Japanese. *Mr. E. Dillon.*
 Bronze Peacock with spreading tail, forming an incense burner. *Mr. T. O. Barlow, A.R.A.*
 Bronze figure of an old Man with crane and turtle. Japanese. *Mr. E. Dillon.*
 Small bronze Koro. Japanese. *Mr. E. Dillon.*
 Bronze flower Vase, the neck encircled by a lizard. Japanese. *Mr. F. Dillon.*
 Dish, as above, painted with Chinese children. Karako-no-asobi. *Mr. Phene Spiers.*
 Koro, or Incense Vase, painted with flowers and conventional patterns, in blue, red, and green, on pale buff crackle glaze. Satsuma potteries *Mr. Aitchison.*
 Large Dish, decorated with quails, chrysanthemum and other flowers. Kutani ware. *Mr. R. W. Edis.*
 Bronze Koro, in shape of a peach tree branch, with flower and fruit. Japanese. *Mr. E. Dillon.*
 Bronze flower Vase. Japanese. *Mr. E. Dillon.*

LONG GLASS CASE.

Commencing from the left.

At the back is shown part of an old Chinese Scroll, illustrating the manufacture of silk. Female figures in the old Chinese dress are seen gathering the mulberry leaves, rearing the silkworms, reeling, spinning, and weaving, painted on silk. *Mr. E. Dillon.*

*In the front of the case a selection from three Japanese Gajo or albums ;
 Nos. 7, 9, and 11 on paper, the others on silk.*

1. Fuji-no-yama.
2. Water-lily and fish.
5. Fuji (Wistaria).
6. 'Aka-ye' fish and crab.
7. Chinese Lemon and Mushroom, dated 1853, by Bisetsu.
8. Fishing boats going up stream with head wind, by Sashiu Sekito, dated 1853.
9. 'Koi' fish and blue flowers, by Sashiu.
10. Willow Tree, moon and mist, dated 1853.
11. 'Mura Same,' 'Country Showers,' by Riyoku yen.
12. Dragon-flies by Bisetsu, dated 1853.
- 13, 14, 15, and 16. Flower subjects, by Chosin.

Mr. E. Dillon.

Mr. F. Dillon.

TWO JAPANESE MAKIMONO, OR SCROLLS.

'Haru-no-Asobi,' or 'Spring pleasure-going.' Kioto people of all classes enjoying the spring flowers and dancing, painted by a Kioto artist, in the style called Miyako-ye.

Scenes from Japanese life. 'Tsukimi-no-Sakamori.' Sake-drinking by moonlight ;—and a group of Wrestlers, with attendants. In the common style of Osaka ('Osaka ye').

Mr. E. Dillon.

SELECTED PICTURES FROM A JAPANESE GAJO.

1. The Snipe of Tatsuta-kawa (referring to an old poem).
2. Sparrow, and bracken shoots.
3. Bamboo and Moon, by Onko.
4. 'Nobori Riyo,' or 'Rising Dragon.' Inscribed 'By Koya, painted by desire.'
5. Stag and Maple, by Bunyen.
6. 'The Cry of the Cranes on the Shore at Waka-no-ura,' by Saishin.
7. Chinese Children spinning a top, by Saishin.
8. Plum Blossom, by Kokuwai, a painter from the province of Kaga.
9. 'Ai' Fish and Water-lilies, by Chun-san, a retainer of the Shogun.
10. A Wet Summer's Day, by Nankuwaku.
11. Magnolia, dated 1846, by Rido Tani-ben.

Mr. E. Dillon.

At the back, placed upright.

A little Book, with paintings of flowers and 'Shi,' or poems in the Chinese style. Painted by Inrin, a Japanese artist, after a Chinese painter.

Mr. E. Dillon.

SMALL COLLECTION OF DRAWINGS ON SILK.

1. Lady playing the koto, by Mitsuteru.
2. Flowing Water, by Ippo.
3. Landscape (Sansui), by Hoyen.
4. Landscape, with Willow, by Kimpo.
5. Landscape, with Cherry Tree and Pheasant, painted in the *Yamato-ye* or old Japanese style.
6. Landscape, painted in Indian ink, in the style called 'Bunjin Guwa,' generally adopted by Chinese scholars.
7. The Plum Blossom of Tsugigase, in the province of Iga, with a Japanese Uta, or poem, by Range.

Mr. E. Dillon.

JAPANESE AND CHINESE

Lying on the right-hand scroll.

Miniature Gajo, bound in blue silk, silver mounted.

Mr. E. Dillon.

Below the long Glass Case.

Camp Stool, in wood, lacquered,—with silvered copper ornaments. Japanese.

Mr. Phene Spiers.

Bronzes.

Pair of Candlesticks and Snuff-box, inlaid with white metal. Japanese.

Mr. F. Dillon.

Dish, bronze, inlaid with silver, Zogan ware. Japanese.

Mr. Plucknett.

Bronze Flower Vase. Japanese.

Mr. E. Dillon.

Pair of large bronze Flower Vases. Dated Taou-Kuang. 1821—1851.

Mr. Coutts Stone.

Bronze Hibachi, or Fire-bowl.

Mr. Aitchison.

Gourd-shaped Flower Vase.

Mr. E. Dillon.

Bronze Ewer, marked with the Chinese character for "Long Life." Chinese.

Mr. E. Dillon.

Pair of large bronze Flower Vases, encircled by dragon. Japanese.

Hon. M. Mainwaring.

Bronze hanging Lantern. Japanese.

Mr. F. Dillon.

Ewer, engraved with Chinese characters and symbols of long life.

Mr. E. Dillon.

Pair of Incense Burners in form of ducks. Chinese.

Mr. T. O. Barlow, A.R.A.

Bronze Flower Vase.

Mr. E. Dillon.

Incense Burner, in form of an elephant carrying on his back a two-storied pagoda. Bronze, partly gilt. Japanese.

(?)

Bronze Flower Vase. Japanese.

Mr. E. Dillon.

Four-side bronze Flower Vase. Japanese.

Mr. E. Dillon.

Bronze Flower Vase, inlaid with gold and silver, encircled by a dragon.

Mr. Aitchison.

CABINET VII.

*Chinese Porcelain.**Upper Shelf.*

Cup and Saucer, painted with flowers and butterflies on rose-coloured ground.

Hon. R. Meade.

Large Plate, painted with a female figure and a table covered with implements for painting, on white ground.

Hon. R. Meade.

Two Cups and Saucers, painted with flowers and butterflies in medallions on diaper ground.

Hon. R. Meade.

Plate, painted with quails and chrysanthemum flowers,—the back rose colour.

Hon. R. Meade.

Saucer, painted with a bouquet of flowers.

Hon. R. Meade.

Cup and Saucer, flowers in medallions on a blue diaper ground.

Hon. R. Meade.

- Cup and Saucer, Flowers on a white ground in red diaper. *Hon. R. Meade.*
 Two Saucers, egg-shell porcelain with pattern impressed under glaze. *Mr. Aitchison.*
 Pair of Vases, greenish blue painted with red flowers. *Mr. Mitchell.*
 Two small Plates, painted with peony flowers and cocks, on white ground, the back rose colour. *Hon. R. Meade.*
 Plate, figure subject on white ground, with red border painted with flowers. *Mr. Mitchell.*
 Three Cups and Saucers of different patterns. *Mr. Mitchell.*

Two Lower Shelves.

- Collection of Twenty-one Pieces of Jade. *Mr. Plucknett.*
 Enamelled Cloisonné Sceptre, with three medallions of white Jade inlaid. *Mr. Plucknett.*

Top of the Cabinet.

- Bento-Bako, or lunch-box, black lacquer, decorated with gold and red. Japanese. *Mr. Phene Spiers.*
 Gourd-shaped Bottle, with blistered glaze. Soma ware. *Mr. Phene Spiers.*
 Small Cabinet, aventurine lacquer, birds and flowers, silver mounted. *Mr. Alfred Seymour.*
 Earthenware gourd-shaped Bottle with ornament inlaid. Mishima. *Mr. Phene Spiers.*
 Tabako-bon, or Smoking Box, in carved wood, with two pieces of Imari porcelain. *Mr. E. Dillon.*

CABINET VIII.

Top Shelf.

- Four red lacquer Sakadzuke, or Sake Cups, with landscapes in gold. These cups are usually made in sets of three, and used only on ceremonial occasions, as at the new year, marriages, &c. Japanese. *Mr. Cutler.*
 Three Inro, or medicine boxes, one ivory, one coral lacquer, and one gold lacquer. Japanese. *Mr. Hilton.*
 Small Box, in the shape of a state barge, gold lacquer. *Mr. Cutler.*
 Three small figures, viz. : Fukurokujin, Daikoku, and Yebisu, three of the "Seven Lucky Gods." In porcelain, with coloured glazes. Japanese. *Mr. E. Dillon.*
 Small porcelain Cup, covered externally with black lacquer, inlaid with mother-of-pearl. Bought at the Hague in 1850. Japanese. *Mr. F. Dillon.*
 Two small Trays and two Cups, black lacquer on wood, inlaid with mother-of-pearl. Chinese. *Mr. Aitchison.*
 Two Seals, one wood painted, the other porcelain. *Mr. E. Dillon.*
 Small triangular Box, gold lacquer. *Mr. Cutler.*
 Figure of a flying Hawk, copper. Japanese. *Mr. Cutler.*
 Sakadzuke (Sake Cup), made from the Heliotis shell. *Mr. Cutler.*

- Three small Boxes, two gold lacquer, the other wood. *Mr. Cutler.*
 Small Box, coloured lacquer, in the form of a flower basket. Old Japanese. *Mr. Cope.*
 Metal Tripod, for burning incense,—iron, inlaid with silver. *Mr. Plucknett.*
 Two Plaques, of copper, embossed, and partially gilt, the upper one (with the Tachibana or orange crest) forms part of the decoration of the woodwork of a Japanese interior. The lower one is a 'Hikite,' or sunk handle for opening a sliding door. *Mr. F. Dillon.*

Second Shelf.

Collection of thirty-three sword-guards (called in Japanese, Tsuba). These sword-guards as well as the small knives and ornaments attached to the sword, illustrate the use made by the Japanese of alloys of various colours. The ground is generally iron, this is sometimes simply wrought into a raised design of flowers and other objects, or in other cases pierced to form an open filigree work, without the addition of other metals. More often the iron ground is inlaid with metals of different colours, viz., gold, silver, copper, and also with two alloys largely used by the Japanese in work of this nature, namely, Shakudo, an alloy of copper with about three per cent. of gold, by the use of which a black surface unaltered even by a London atmosphere is obtained; and finally Shibu-ichi, an alloy of three parts of silver with one of copper, of a silver-grey colour. Again, Shibu-ichi, Shakudo, and a brass-like alloy may be used for the base. In one instance a Shipo enamel has been employed.

- Sixteen Sword-guards. *Mr. Rhode Hawkins.*
 Seventeen Sword-guards. *Mr. E. Dillon.*
 Nine specimens of the handles of the Ko-katana, or small knife attached to the side of the Waki-zashi or smaller sword. *Mr. E. Dillon.*
 Five small Metal objects from various parts of the sword. *M. E. Dillon.*
 Two silver Drawer handles, in the form of butterflies and cherry flowers. Japanese. *Mr. E. Dillon.*
 Small mocha agate Cup. *Hon. M. Mainwaring.*
 Two small bronze Incense Burners. *Mr. E. Dillon.*
 Twelve Kiseru-ire or pipe cases, ivory, bamboo, and stained wood, some of them overlaid with silver in the form of dragons, &c., finely chiselled. *Sir Trevor Lawrence.*
 Three Kiseru ire, bamboo and stained wood. *Mr. E. Dillon.*

Third Shelf.

- 'Jubako' or box in tiers, bronze open work. *Mr. Cutler.*
 Square Box,—the black ground formed of the alloy called Shakudo, is elaborately ornamented with figure subjects and flowers, the various colours being given by gold, silver, copper, Shibuichi, &c. *Mr. Louis Huth.*
 Circular metal Mirror, bronze plated. Japanese. *Mr. Phene Spiers.*

- Box of irregular shape, Cloisonné enamel. Chinese. *Mr. Plucknett.*
 Hexagonal Sweetmeat-box, iron inlaid with gold. Japanese. *Mr. Plucknett.*
 Two round Sweetmeat-boxes, copper inlaid with various metals. Japanese. *Mr. Plucknett.*
 Round Sweetmeat-box, thin copper with two cranes in silver on the lid. Japanese. *Mr. Plucknett.*
 Oval Sweetmeat-box, pierced work inlaid with various metals. Japanese. *Mr. Plucknett.*
 Copper Shuro, or Hand Brazier, with pierced lid. Japanese. *Mr. Cutler.*
 Five red lacquer Sakadzuks or Sake Cups, with landscapes and other subjects in gold. Japanese. *Mr. Cutler.*
 Iron-mounted Fan, inlaid with a design in silver formed from the two imperial flowers. Such a fan was carried in former days by Japanese Generals. *Mr. E. Dillon.*
 Red lacquer Inro, or Medicine Box, on the face a Japanese cat playing with a crab. *Mr. Plucknett.*
 Gold lacquer Inro. *Mr. Cutler.*
 Sword-guard, inlaid with Champlevé enamel. *Mr. Cutler.*
 Two iron Sword-guards, three Knife Handles, and other ornaments from Japanese swords. *Mr. E. Dillon.*

Lowest Shelf.

- Two 'Sudzuri Bako,' or writing-boxes, gold lacquer on aventurine ground, on the lid of one quails and millet, on the other peonies. *Mr. Cutler and Mr. F. Dillon.*
 Circular slab of old Chinese 'Indian Ink.' On the face exposed, the subject of 'The Hundred Children' in relief. *Mr. E. Dillon.*
 Three combs, used in the head-dress of Japanese women. *Mr. F. Dillon.*
 Collection of Painter's Brushes, for use with different colours. *Mr. Phene Spiers.*
 Pocket Abacus (Soroban), with Sundial, Compass, Ink Sponge, and Pens, and a small instrument with the signs of the zodiac, and inscriptions referring to the weather. *Mr. E. Dillon.*
 Small Jade Carving—a man with a goat's head. *Hon. M. Mainwaring.*
 Three red lacquer Sakadzuks, with designs in gold. *Mr. Cutler.*
 Three small Chinese Snuff Bottles. Two of them were bought in Osaka; the third was purchased from Arabs, near the Pyramids. *Mr. F. Dillon.*
 Small Case, resembling a reliquary, containing a number of small pebbles of quartz, from a Buddhist temple. Japanese. *Mr. E. Dillon.*
 Two bronze Incense Burners, in the form of quails. Japanese. *Mr. Plucknett.*
 Four Sword-guards (Tsuba). *Mr. Cutler and Mr. E. Dillon.*
 Five small Bottles of Imari Ware. Such bottles are placed in front of Buddhist tombs, either with offerings of Sake, or with a sprig of blossom. *Mr. E. Dillon.*
 Three Egg-shell Sakadzuks, or Sake Cups, Tokiyo ware. *Mr. Cutler.*
 Egg-shell Sakadzuks, Tokiyo ware. *Mr. Phene Spiers.*
 Gilt Copper Plaque, with the Tachibana (orange) crest. *Mr. F. Dillon.*

On the top of Cabinet VIII.

Katana-kake, or Sword Rack, with a landscape design representing a small 'Tera,' or monastery among cherry and fir trees; mother-of-pearl on black lacquer; on the sword rack are five swords, including one long two-handed sword and a curved 'Tachi.' *Mr. Cargill.*

Jar on stand,—pale celadon glaze, over a flowing floral design in low relief. Chinese. Made in the reign of the Emperor Keen-Lung (1736—1795). *Mr. H. V. Tebbs.*

Ridge Tile, earthenware with a green glaze, from the 'Temple of Heaven,' at Pekin.

Mr. Coutts Stone.

Candlestick, Cloisonné enamel. Chinese.

Mr. Coutts Stone.

Copper Vase, the surface etched to bring out the crystalline structure of the metal.

Mr. Plucknett.

On the Table to the left of Cabinet VIII.

Two Sketches in Indian ink, Daruma and a falcon.

Eight specimens of Japanese Etchings (doban).

Six specimens of wood engraving. Japanese.

1. 'Yaburi Gasa'—'a broken umbrella,'—from a collection of songs, published in Yedo, dated 1808.
2. Carpenter, woman, and child, in old Chinese dress,—from a collection of tales, dated 1836.
- 3 and 4. Buddhist saint and tiger, and pheasant and bamboo, illustrating the rendering of rapid brushwork, in wood block printing.
5. A gentleman in a costume of a Kuge (court noble), painting.
6. The burning of the opium at Canton, before the opium war of 1842. From a Japanese work describing the war, published at Yedo in 1853,—the year of Admiral Perry's visit.

Mr. E. Dillon.

In front of the Case.

Tachi,—Sword slung from the shoulder, worn by the Kuge or court nobility, with jewel-like studs of enamel. The sword formerly belonged to the Kuge Kujio Kambai. *Mr. Cargill.*

At the back of the Case.

Tachi or Kuge's Sword, lacquer sheath; with copper silvered mountings.

Mr. Cargill.

On the left-hand Side.

Double-edged Sword, in the antique form called "Tsurugi," the hilt, &c., in the form of Buddhist emblems. *Mr. Cargill.*

On the Table to the right of Cabinet VIII.

- On a wooden tray, carved in the form of a lotus leaf, a small Teapot ('Kibisho'), Cups, and metal Stands, illustrating the manner in which tea is served in Japan. *Mr. F. Dillon.*
- Large lacquer Tray, design of birds and cherry blossom, engraved on a black ground. Japanese. *Mr. F. Dillon.*
- Lacquer "Sakadzuke Dai," or stand for Sake cups, with three lacquer Sakadzuke, used for drinking healths on ceremonial occasions. A small stand with one cup. A Choshi, or bottle for hot sake in Inuyama pottery. *Mr. F. Dillon.*

CABINET IX.

*First and Second Shelf.**Exhibited by Mr. Mathison.*

1. Cylindrical Jar of Hizen porcelain. The subject is a Buddhist saint surrounded by his disciples.
2. Tea Bowl, of old Japanese pottery, with reticulated rim, decorated inside and out with Buddhist figures in colours and gold. Said to be early Satsuma ware.
3. Tea Bowl, of somewhat similar paste to the preceding. Outside twenty-seven Buddhist figures.
4. Tea Bowl, Japanese pottery, painted inside and out; inside a combat, probably between Sen Nin Ni Rio, the Japanese St. George and a great dragon. Outside a landscape, with two figures, a river and a bridge.
5. Tea Bowl, Japanese pottery, grey paste, with several Buddhist figures.
6. Tea Bowl, Kioto pottery; subject, 15 Buddhist figures. Marked, made by "Ninsei."
7. Tea Bowl, Kioto pottery, fine paste and painting, consisting of groups of 30 Buddhist figures. Marked "Taizan."
8. Tea Bowl, Kioto pottery, fine paste. Subject—inside a figure of a Buddhist deity, with flowers and inscriptions; outside the crest of the Shogun. Marked "Taizan."
9. Tea Bowl, Japanese pottery. On the outside twenty-eight Buddhist figures.
10. Tea Bowl, Japanese pottery, painted with flowers and foliage, with great delicacy in gold and colours, probably Satsuma.
11. Tea Bowl, Japanese pottery, with fruit and flowers in medallions, painted with great delicacy. Kioto ware, marked "Sei-shi."
12. Tea Bowl, Japanese pottery, covered with minute diaper patterns, executed in highly raised white enamels, on grounds of fawn, drab, and black, crests of the Shogun on the outside, probably Kioto ware.
13. Small Cup of fine Japanese pottery, decorated outside with diapers in gold; inside with a spray of foliage in the Satsuma manner.
14. Tea Bowl, Japanese pottery, decorated with Buddhist figures, probably Kioto.
15. Tea Bowl, Japanese pottery, covered outside with figures of monkeys on trees, &c., with flowers and fruit. Probably Satsuma.

16. Pair of small Vases, Satsuma ware. Cream white paste, elaborately decorated with diapers, flowers, emblems, and gilding, and figures of two of the celestial gods, one standing on the imperial dragon, the other on the sacred bird, the 'Ho-ho.'
17. Pair of small Vases, probably Satsuma ware, with a number of Buddhist figures of saints and followers, and subjects relating to Buddhist legends.
18. Pair of small Vases, white Japanese stoneware, or semi-porcelain, surrounded with figures of Buddhist saints and disciples.
19. Small Koro, of Japanese pottery, probably Kioto, with Buddhist saints and figures.
20. Large Tea Bowl, Japanese pottery, finely painted in an artistic manner. The subject seems to be taken from one of the popular fairy tales—a sort of Japanese Jack the Giant-killer, who has been changed into an ape, going to combat a three-eyed Gnome, who appears at the mouth of his cave, surrounded by attendant demons.

Third Shelf.

Exhibited by Mr. Phene Spiers.

1. Teapot or water vessel, eight inches high, decorated with a broad band of figures in white on gold ground, the upper part painted with the Hoho bird and flowing ornaments in gold on red ground. Yeiraku ware made at Kutani.
2. Teapot decorated with landscape, painted on white medallions in gold and red lines, all on red ground relieved with gold. Kutani.
3. Teapot decorated with figures of the "Rakkan," or sixteen disciples of Buddha, with nimbus drawn in red and gold on white crackle ground. Kutani.
4. Teapot, decorated with storks, a brown pottery ware. Banko Yusetu.
5. Teapot, decorated with storks, in white enamel on opaque green glaze. Banko Yusetu.
6. Teapot, painted with flight of storks on white glaze ground. Banko Yusetu.
7. Teapot, painted with flowers on white glaze ground. Banko Yusetu.
8. Teapot, painted with figures in colours and gold on powdered gold ground. Banko Yusetu.
9. Teapot, painted with figures in colours and gold. Banko Yusetu.
10. Teapot, painted with birds on brown pottery ware. Banko Yusetu.
11. Teapot, white porcelain, decorated with moon and flowers, powdered in blue on white porcelain. Marked 'Dohashi sei K'wa-chin sei.'
12. Teapot, similarly painted with characters and plants. Same maker.
13. Teapot, painted with duck and flowers. Marked 'Zi-Sen.' Kioto.
14. Water vessel, painted over glaze with dragon in brown and gold. Rokubei. Kioto.
15. Teapot, porcelain. Marked 'Fukuzu.' Kutani.

*Bottom Shelf.**Mr. Phene Spiers.*

1. Teapot, pottery, with thin crackle glaze, painted with branches, leaves, and flowers, and variegated border on lid. Satsuma.
2. Teapot, white ground medallions, painted with flowers on red ground, relieved with gold. Kutani.
3. Teapot, decorated with white mume flowers and leaves, on pink enamel glaze ground. Banko Yusetsu.
4. Teapot, painted with lotus leaves, on grey ground, pink glaze on upper part and lid. Banko Yusetsu.
5. Teapot, decorated with fans, painted with various subjects. Banko Yusetsu.
6. Teapot, painted with bamboo branches and bird, on grey ground, blue glaze on upper part and lid. Banko Yusetsu.
7. Teapot, painted with quails and shrubs. Banko Yusetsu.
8. Teapot, painted with birds, on white enamel, glazed ground. Banko Yusetsu.
9. Teapot, painted with peach blossoms, on brown ware. Banko Yusetsu.
10. Teapot, painted with vine and spider, on white enamel glaze. Banko Yusetsu.
11. Teapot, painted with flowers and birds, on white enamel glaze. Banko Yusetsu.
12. Teapot, white glaze, painted with blue bird and maple tree. Tokiyo.
13. Teapot, white glaze, painted with figures in gold and colours. Tokiyo.
14. Teapot, white glaze, painted with 120 figures, representing games of Chinese children. Kioto.
15. Teapot, white glaze, painted with religious figures and trees, storks. Marked Ki-tei—"Tortoise hall." Kioto.

Top of Cabinet.

Gourd-shaped Vase, Cloisonné enamel.

Hon. M. Mainwaring.

CABINET X.

Collection of sixty-one Chinese Snuff-bottles, in various materials. Nos. 1 to 16 are porcelain, modelled in high relief. Nos. 36 to 48, on the two upper shelves, are chiefly porcelain, painted over the glaze. On the third and on the lowest shelf are specimens in coloured glass cut as cameos, and others in jade, Cloisonné enamel, coral lac, and mother-of-pearl.

Mr. W. H. Michael.

Pair of Screens; embroidery on silk, in carved wood frames. Subject, birds of every kind, in one case on a willow tree, in the other on a fir tree. The latter has the signature of the lady who embroidered them. Chinese.

Mr. Waterfield.

Banner Screen, with crest and Chinese character.

*Mr. R. Phene Spiers.**On the top of Cabinet.*

Cock and Hen, in painted earthenware. Japanese.

Mr. Beck.

Vase. Chinese porcelain, covered with a red glaze.

Mr. Whitehead.

Hawk seated on a rock. Japanese porcelain.

Hon. R. Meade.

CABINET XI.

On the glass shelves are placed a collection of Japanese carvings in ivory and wood. The greater number of these are the well-known Netsuke, or toggles, of which the use will be best understood by referring to those that are exhibited in Cabinet No. 2. One or two of these Netsuke are here shown forming the extremity of a double silken cord, which, after passing through a bead, encircles the Inro, or medicine case. It will be easily seen how by this arrangement this little case, or more frequently the tobacco-pouch and pipe-case (of these an ordinary specimen, with toggle and bead attached, will be found on the top of the same cabinet), can be securely attached to the "Obi," or broad band encircling the waist. The true Netsuke, then, is a kind of button carved from a single piece of ivory, or from a piece of hard, fine-grained wood, of such a form that it can suffer little injury from the wear and tear of daily use. In some part or other will always be found two holes joined by a passage or bridge, unless indeed this is rendered unnecessary by some opening forming an integral part of the carving, through which the cord may be passed. It will be seen that many of the carvings do not fall under this definition, being in fact mere ornaments—what the Japanese call Okemono, things for *placing*, as opposed to things for *fixing*, *i.e.*, true Netsuke. Of these Okemono, the greater number, and especially the very large ones, are of recent production, and are now manufactured in wholesale fashion for the European market. More than one piece of ivory is frequently employed in their composition, ingeniously joined together with pins, or even glued. The maker's name is usually to be found engraved in the Chinese square character on some part of the Netsuke, and there are some carvers of great fame in Japan; but as the names of these artists are systematically forged the deciphering of them is of little value in forming an estimation of the age or merit of a Netsuke.

It would be impossible to describe each carving. In fact, to do so in any way at all satisfactory would be to give an epitome of Chinese and Japanese history, as well as of the present social life of the latter nation. We frequently find the subject derived from a collection of stories from old Chinese history read in the Japanese schools; still more often it is their own history, and especially stories of the heroes and warriors of the Middle Ages, that are illustrated. Not to be separated from either of these divisions by a sharp line, we have a class of mythological subjects; or, finally, the *motif* is taken from every-day life—humorous renderings of types of man and beast to be seen daily in the streets or fields.

In comparing the various collections here exhibited it will be seen that the same subject is frequently repeated,—two or more Netsukes appear at first sight identical; but a closer examination always shows minor variations in attitude or arrangement of dress, proving that though the carver may have treated his subject according to a conventional arrangement, there is no servile copying. A very brief explanation of the subjects treated is attempted in the case of a few of these carvings.

On the Top Shelf.

Thirty-six Netsuke and other Carvings.

Sir Trevor Lawrence.

Among others—

One of the Ni-ô (the two guardian kings, whose statues stand beside the gates of Buddhist temples) being daubed with paint by a number of boys.

Kaminari San, the thunder god, surrounded by his zone of drums. He is seen again, with a single large drum, in a wooden netsuke on the same shelf.

Kato Kiyomasa, one of the commanders of Taiko's expedition to the Corea, slaying a tiger.

'Mame-kake' scattering beans at the New Year to drive away evil spirits.

Two Men, playing goban, inside a peach—from a Chinese fairy story.

Warrior slaying a gigantic boar—an incident from the time when Yoritomo, the first Shogun, hunted on Fuji-no-yama.

"Shi-no-ko-sho," a group of figures illustrating the four classes of Japan, viz., the samurai, or gentleman, the farmer, the artisan, and the merchant.

On the Second Shelf.

Fifty Netsukes and other Carvings.

Mr. Rhode Hawkins.

Among others—

Hotei, one of the lucky gods, with a mask, playing with a child.

Old peasant and his wife, examining a peach which they had taken from the river. From the peach sprang Momo-taru, a great Chinese warrior.

Confucius and the three water jars—a tale from one of the later classics.

The young hero Yoshitsune, with Benkei, his retainer, and one of the Tengu, or demons, who taught him to fence.

Shôki, the great Chinese slayer of demons, finding a devil under a farmer's hat. In another Netsuke, on the same shelf, Shôki is himself seen lying in wait under a hat, while the demon crawls unconsciously above.

Minomoto-no-Yorimitsu, with his attendant Watanabe, disguised as Yamabushi, or itinerant priests, while on their way to the devil's stronghold on Oye-yama, come upon a Kioto princess, a prisoner of the devils, washing linen at a stream.

'Ise Mairi.' Pilgrims on horseback crossing the hills on the way to the shrine of the Sun-goddess in Ise.

Fuku-roku-jin, one of the Seven Lucky Gods, riding on a crane.

The famous beauty Yokihi playing the flute to the Emperor. A story from the time of the Tang Dynasty.

Yoshitsune learning to fence from the Tengu.

Shôki, the Chinese warrior, slaying demons.

Kuwakiyo, a peasant, pressed by poverty, determines to bury his children alive; on preparing to dig a grave he finds a golden pot.

Third Shelf.

One Netsuke.	<i>Mr. Aitchison.</i>
One Ivory Carving.	<i>Mr. Cassels.</i>
One Ivory Carving.	<i>Mr. Harvie Farquhar.</i>
Six Ivory Carvings.	<i>Mr. Hilton.</i>
Fifty Netsukes.	<i>Mr. E. Dillon.</i>

Among others—

A wooden Netsuke, representing a Dutchman in an attitude of gaping surprise.
 The Buddhist saint Daruma walking over the water on a leaf.
 Tokiwa, the mother of Yoritomo, the first Shogun, after escaping from the persecution of Kiyomori, wandering through the snow with three of her younger children.
 Kasuga Miyojin on the Namasu fish. This fish burrows underground and causes earthquakes.
 To keep him quiet, the good god Kasuga sits on his back.
 Woman suckling her aged mother. A story from the 'Twenty-four Tales of Filial Piety,' a standard children's book in China and Japan.
 Kato Kiyomasa slaying a Corean tiger.
 Benkei seated on the large bell which he has stolen from the temple of Miidera.
 Fox disguised as a dancing girl.
 'Hanashi-ka,' professional teller of comic stories.
 The Seme, or Japanese Cicada.
 The Fugu, or poison fish of Japan.
 Hotei and Fuku-roku-jin, two of the Lucky Gods, in a boat.
 'Amma,' or blind shampooer, led through the street by a woman.
 Boy playing with snowball made in the shape of Daruma's head.
 Collection of Masks used in the 'No' dances.
 Urashima Taro received from the Princess of 'the Dragon's land under the sea' a box which when tapped would grant his every wish, but which was never to be opened. He is here seen opening the box, when he is at once transformed into an old man.
 Demon weeping over the paw of his master, Shu-ten-doji.

Lowest Shelf.

A black lacquer Fan, decorated with figure subjects. Chinese.	<i>General D. Hamilton.</i>
Label for a wine decanter, made of tiger claws set in silver. Canton work.	<i>General D. Hamilton.</i>
Bracelet—the medallions of elaborately carved peach stones set in gold. Chinese.	<i>General D. Hamilton.</i>
Three small Kanamono, metal plaques made to cover the clasp of the tobacco pouch. Japanese.	<i>Mr. Cutler.</i>
Two jade Brooches, set in silver. Chinese.	<i>Hon. M. Mainwaring.</i>

Two small Boxes, silver covered with transparent enamels. Chinese. *Mr. Harvie Farquhar.*
Opium Box, silver, with design of Bats and Gourd in high relief. Chinese.

Mr. T. O. Barlow, A.R.A.

Card Case, silver engraved in fine lines, and partly covered with transparent enamels. Chinese.

Mr. T. O. Barlow, A.R.A.

Two square Plaques, silver overlaid with other metals. Japanese.

Ornament for the hair in the form of a bird resting on a sprig of cherry blossom. Japanese.

Mr. E. Dillon.

Piece of Metal work, silver in high relief. Subject, Kato Kiyomasa slaying a tiger.

Mr. Plucknett.

Bracelet—the medallions of elaborately carved peach stones set in gold. Chinese.

Countess of Rosebery.

Brooch, formed of two tigers' claws set in gold. Chinese.

Countess of Rosebery.

Four small metal Plaques, silver inlaid with various metals. Japanese.

Countess of Rosebery.

Two small ivory Plaques, overlaid with figure subjects on various metals. Japanese.

Countess of Rosebery.

Hairpins and other ornaments for the hair—gold partly covered with blue feathers, and ornamented with pearls. Worn by the women of Southern China.

Countess of Rosebery.

On the top of Cabinet XI.

Two cylindrical Vessels, ivory, with figures in low relief. Japanese.

Mr. Beck.

A pair of Cups of rhinoceros horn.

Mr. Plucknett.

On the Table between Cabinets X. and XI.

A large Dish, gold lacquer on wood, decorated with two figures in relief of Japanese warriors, the faces and hands of ivory.

Mr. Minton Campbell, M.P.

Figure of a Philosopher, in an old Chinese costume. Satsuma ware.

Mr. Seymour Haden.

Jubako, or Box in tiers—floral decoration on a white ground, lacquer on wood. Japanese.

Mr. E. Dillon.

CABINET XII.

Top Shelf.

A pair of gourd-shaped Trays, decorated with a trailing branch of gourd. Ivory slightly stained with colour. Chinese.

Mr. Fisher.

Two full-length Figures in ivory of ladies in modern costume. Chinese.

Mr. Fisher.

Full-length Figure in ivory of a flute-player, in an old Chinese costume.

Mr. Fisher.

An ivory Carving. A subject from old Japanese history,—the female figure is probably the Empress Jingu. The large object at the back is the imperial drum.

Mr. Salting.

Fifty-seven Netsukes and other Japanese ivories.

Mr. Fisher.

Among these the story of the wise Cinaman, who consented to pass between the legs of a fisherman rather than provoke a quarrel, and who afterwards became a great general, is twice represented.—Three Carvings of groups of Manzai dancers,—a New Year's mummary.—Do-jo-ji, the jealous snake-woman, crushing her rival under a bell.

Second Shelf.

Netsuke—rats.

Mr. Pilleau.

Netsuke—frogs on a lotus leaf.

Mr. Aitchison.

Six Netsukes and other carvings.

Mr. Harvie Farquhar.

Two Netsukes.

Mr. Hilton.

Sixteen Netsukes and other carvings.

Mr. Graham.

Three ivory Carvings.

Sir Charles Dilke.

Eleven Netsukes and other carvings.

Mr. Salting.

Twenty-four Netsukes.

Mr. Seymour Haden.

Among these several of the subjects already described are to be found. Yorimasa slaying the demon Nuve is twice represented, the frog-loving Gama Sennin, Shôki slaying the devils, and Tokiwa wandering with her children, each occur again. There is also the 'Takara bune,' or 'Treasure boat,' which comes over the sea at the new year with the 'Seven Lucky Gods' on board, and the 'Rokka-sho,' a group of six poets of royal birth.

Third Shelf.

Forty-five Netsukes and other carvings.

Mr. H. V. Tebbs.

Thirty-two Netsukes and other carvings.

Mrs. Strachan.

Lowest Shelf.

Seven Netsukes.

Mr. Temple Frere.

Eight Netsukes.

Mr. Waterfield.

Seven Netsukes.

Mr. Mitchell.

Four Netsukes.

Mr. Hilton.

Miniature Cabinet, ivory, partly overlaid with black and gold lacquer. Japanese.

Mr. Waterfield.

Ivory Card Case, landscape design in gold lacquer and mother-of-pearl. Japanese.

Mr. Plucknett.

Two ivory Seals. Chinese.

Mr. Hilton.

Ivory Dish, in the shape of a peach, over which is laid a branch of a peach tree with blossom.

In parts slightly stained with colour. Chinese.

Mr. Plucknett.

Two reclining Figures of ladies in modern costumes, ivory. Chinese.

Mr. Hilton.

Two small Ivory Boxes containing mother-of-pearl counters.

Hon. M. Mainwaring.

Leather Tobacco-pouch. The Netsuke (iron inlaid with gold) is joined to the pouch by a chain of three links, each formed by an ivory carving. Japanese.

Mr. Rhode Hawkins.

Two small Pots of rough earthenware, for holding the tea used in the ceremony called 'Chano-iu.' The one in a silk case is of the celebrated unglazed 'Raku' ware. The other is partially covered by a roughly applied lead glaze. *Mr. Cutler.*

Pipe of pewter overlaid with crests of gold, and bamboo pipe case. *Mr. E. Dillon.*

On the Top of Cabinet XII.

Carved Frame of black wood, within which is suspended an ornament formed of plaques of Jade. Chinese. *Mr. Plucknett.*

Vase of pale amethyst rock crystal. On a stand of blackwood, inlaid with silver. *Mr. Plucknett.*

Miniature Screen of coral lac. Japanese. *Mr. E. Dillon.*

Stand for a mirror. Aventurine lacquer, decorated with the berries and leaves of the Nanten. Japanese. *Mr. E. Dillon.*

Small seated figure of a Japanese General in complete armour. *Mrs. Strachan.*

On the Table.

Covered Bowl, of dark green jade, with figures of saints in relief, on a gilt stand, partially inlaid with Cloisonné enamel. *Mr. Plucknett.*

Elaborately carved Rhinoceros Horn Cup, on a stand of black wood. *Mr. Plucknett.*

CABINET XIII.

CHINESE CARVINGS IN JADE, ROCK CRYSTAL, CORNELIAN, &C.

Top Shelf.

Exhibited by Mr. W. H. Michael.

1. Marriage Cup. Mocha stone, carved in high relief.
2. Square Marriage Cup, the handles in the form of two boys. Mocha stone.
3. Marriage Cup, decorated in low relief with peach fruit and leaves. Mocha stone.
4. Vase and Jug, decorated with branches of peach-tree and fungoid growths in high relief. Greenish yellow jade.
5. Piece of Amethyst Quartz, carved into rocks and fir trees, on carved wood stand.
6. Four-sided Vessel, with cover, with ring handles. Greenish yellow jade.
7. Pair of Cups, decorated with dragons and 'fong-hoang' (sacred birds) in low relief. Green semi-transparent jade.
8. Vessel in the form of a large peach, covered with leaves and smaller fruit in high relief. White clouded quartz, coloured in places with chlorite.
9. Compound Vase, the central cup surrounded by others in the shape of the Chinese lemon ('Dead men's fingers'). Cut from a single piece of transparent rock crystal. On carved wood stand.
10. Four-sided Vessel and Cover. Ring handles hanging from a 'fong-hoang'; on the lid, a dragon standing on his four legs. Dark green jade. A stand of same material.
11. Marriage Cup, carved in full relief, with the plum, bamboo, and fir. Mocha stone.

12. Small cylindrical Vessel, decorated in low relief with scattered plum blossom. Mocha stone.
13. Marriage Cup, decorated in low relief with the flowers and seed vessels of the lotus. Mocha stone.
14. Water Jug. Smoky jade, covered with floral decorations in high relief.

Second Shelf.

15. Shallow Bowl, on three legs, decorated externally with flowers in gilding of two shades. Dark green jade. *Mr. W. H. Michael.*
16. Flowers of the double peach, forming two small cups. Red cornelian. *Mr. W. H. Michael.*
17. Paper Weight, in the form of two dragons among clouds. Mocha stone. *Mr. W. H. Michael.*
18. Double Cup, of red and white cornelian, in the form of an old trunk of fir, round which trail branches of plum blossom and bamboo. On a stand of ivory, similarly decorated, and stained green. *Mr. W. H. Michael.*
19. Circular Bowl and Cover. Green jade, elaborately decorated. On the lid a coiled dragon. The ring handles suspended from a 'fong-hoang' bird. *Mr. W. H. Michael.*
20. Pair of small tapering Vases. Red and white cornelian, on rose agate stands. *Mr. W. H. Michael.*
21. Cylindrical Vase. Green jade, carved in high relief. A mountain landscape, with figures of old men. *Mr. W. M. Cope.*
22. Vase in the form of a white rock, round which winds a branch of the peach tree, with fruit. Red and white cornelian. *Mr. W. H. Michael.*
23. Double Cup, in the form of two goldfish. Red cornelian. *Mr. W. H. Michael.*
24. Marriage Cup, in the form of a bottle gourd, decorated with trailing branches of the same plant in high relief. Mocha stone. *Mr. W. H. Michael.*
25. Fluted jade Cup and Cover, on a carved wood stand. *Mr. Bayley.*

Third Shelf.

26. Small jade Tray, in four compartments, for cosmetics. *Mr. Hilton.*
27. Small Cup of mocha stone, on a lacquered wooden stand, in the form of a lotus leaf. *Mr. Hilton.*
28. An oval Bowl. Very thin white jade. *Mr. W. M. Cope.*
29. Circular Box and Cover. Jade, carved with floral decoration in low relief. A ruby is set in the centre of the lid. *Mr. W. M. Cope.*
30. Figure of a Buddha. Green jade, on carved wood stand. *Mr. Hilton.*
31. Vase. Cornelian, carved in the form of a white flower, surrounded by a bunch of other red flowers. On a carved stand of stained ivory. *Mr. W. M. Cope.*
32. Small tazza-shaped Vessel of greenish white jade. *Mr. W. M. Cope.*

33. Group of two fish, carved in green jade, on a wooden stand carved to represent the sea.
Mr. W. M. Cope.
34. Jar and Cover. Greenish white jade, decorated with quails and flowering grass.
Mr. W. M. Cope.
35. Small tazza-shaped Vase of greenish jade, inlaid with silver.
Mr. W. M. Cope.
36. Figure of a Philosopher in an old Chinese costume, and a Child carrying an Inkstone.
Greenish-white jade. *Hon. M. Mainwaring.*
37. Vase of green jade, decorated with dragon, 'fong-hoang,' and plum tree in full relief. On carved wood stand.
Mr. W. M. Cope.
38. Small jade Vase in the form of a bamboo stem, with bamboo leaves and hôhô in high relief.
Mr. Hilton.
39. Vase of greenish-white jade, cover and stand of pierced wood.
Mr. Hilton.
40. Shallow Cup in the form of a leaf, yellow jade, on carved wood stand. *Mr. Hilton.*
41. Bottle, in the form of a gourd, covered with a trailing branch of the same plant. Greenish-white jade.
Mr. Hilton.

Lowest Shelf.

42. Set of three vessels, dark green jade, carved in low relief on a carved wood stand.
Mr. Cassels.
43. Large Marriage Cup, in the form of a peach, greenish-white jade, on a carved wood stand.
Hon. M. Mainwaring.
44. Drawer containing thirty-six specimens of Carved Agate.
Mr. Hilton.
45. Joo-ee, or emblem of Amity. "Presented by the Chinese at Hong Kong to A. R. Campbell Johnston, in 1842, when relieved of the Government of that island by the Colonial Office. The famous Yu-stone, or as we call it, nephrite or jade, is the stone of which was composed the Joo-ee or emblem of amity, sent by the Emperor Kea-king (1816) to the Prince Regent. It comes chiefly from the province of Yun-nan, where it is discovered in nodules within the beds of torrents. It is so extremely hard that the Chinese in cutting it use the powder of Corundum."
Mr. Campbell Johnston.
46. Tea-pot, agalmatolite, or figure stone, carved in low relief. Chinese.
Mr. Aitchison.

DRAWINGS,
CHIEFLY "KAKEMONO," OR HANGING SCROLLS,
ON THE WALLS OF THE GALLERY.

Commencing over the Entrance.

1. Gaku or Framed drawing. Arrangement of Peonies, plum blossom, &c. Japanese, on paper, dated the Cyclical year corresponding to 1872. 'Painted in middle summer by Koshin.' *Mr. E. Dillon.*
- 2, 3, and 4. Three studies on paper. 2. Ducks. 3. Peony, and 4. Flying crow. Probably by the Japanese artist Ippo, about the year 1825. *Mr. E. Dillon.*
5. Gaku or framed Drawing. Arrangement of peonies, roses, cherry blossom, &c., at the side a 'Shi,' or poem in the Chinese style. Japanese on silk. Painted by Kokuwa, at Hikone, on Lake Biwa. *Mr. E. Dillon.*
6. Kakemono, or hanging scroll. Subject, a flock of sparrows among the branches of a fir tree, scared by a hawk. Chinese, on paper. Painted by Ji-he Shin Kinsei, after a work by Hanjo Nanyo Shosha. Dated the first year of the Chinese period Taou-kwang (1821). *Mr. Cutler.*
7. Kakemono. Subject, a forest scene by moonlight, in Indian ink on silk. Japanese. Signed 'Ippo drew this picture at the age of 72.' *Mr. E. Dillon.*
8. Design for Kakemono. Subject, two female figures with large lacquer pins in the hair, and the Obi or sash fastened in front. Above a Uta, or Japanese poem in their praise. *Mr. E. Dillon.*
9. Kakemono. Subject, pheasant on a rock, with peonies, bamboo, &c. On silk. Japanese. Signed, 'Bai-itsu.' *Mr. E. Dillon.*

10. Kakemono, from a Japanese temple of the Buddhist sect called Tendai. The central figure is Buddha, as 'Amida,' standing on a lotus flower: the index and thumb of each hand joined so as to form a circle. Below two smaller figures with elaborate symbolical crowns; these are two of the 'Bosatsu' (the Sanscrit 'Bodisatwa,' the beings next in rank to the highest Buddha); on the left 'Seishi,' with hands in the position of adoration; to the right Kuwanon, the so-called goddess of mercy. This is the 'Raiko Butsu,' the 'Buddha who comes to meet' the soul of a dying believer. In fine gold lines on black silk. *Mr. E. Dillon.*
11. Large Kakemono, from a Japanese Buddhist temple. Subject 'Nehanzo,' literally Image of the Nirvana. The death of Buddha. In the centre is a large golden figure of Buddha, reposing in the condition of Nirvana. In front of this, Shaka (a white figure with shaven head) lies dead on the ground. Two of his disciples are weeping over the body;—the one on the right holds the rice bowl which Shaka carried when alive. Around the central gilt figure are grouped in various attitudes of affliction, first the remaining fourteen Rakkan or disciples, and behind them eight Bodhisatwa (gilt figures) and various "Tembun" or angels, from the different heavens and hells. In the foreground the birds, beasts, and creeping things are assembled, all more or less overcome with grief. Eight trees rise around the central figure—four green, and the other four withered; on one of the green trees hangs Shaka's staff. Among the clouds above are seen other heavenly beings—one of them sometimes called Maya, Shaka's mother. The general scheme of colouring and the extensive use of body colour are characteristic of the decoration used in Buddhist temples. Painted on paper. *Mr. E. Dillon.*
12. Kakemono, from a Buddhist temple of the Tendai sect. The central seated figure is Buddha, as 'Dai-nichi'—'the Great Sun' (this is shown especially by the position of the fingers). On either side one of the Bosatsu, with elaborately ornamented crowns. Around are different 'Tembun,' or heavenly beings, each with his emblem. Drawn in fine gold lines on silk, prepared with a red ground. *Mr. E. Dillon.*
13. Study, in Indian ink, of a peacock. On paper. Japanese. *Mr. E. Dillon.*
14. A Group of three tigers fighting. Study on paper, with notes by the artist relating to colour, &c. Japanese. *Mr. E. Dillon.*
15. Kakemono, or Hanging Scroll. Subject, 'Hi-no-de-tsuru.' A crane resting on the waves over which hangs a peach tree, with both fruit and blossom,—the sun rising behind. On silk. Japanese. *Mr. R. Phene Spiers.*
16. Kakemono. From a Japanese temple of the Shingon sect of Buddhists. In the centre 'Fugen Bosatsu,' with staff in hand riding on a bull. Of the eight figures around, those in the centre, above and below, represent Yemma, or rulers of hell; the others are Tembun or heavenly beings. The red paper mounting is decorated with the 'Rimbo,'—the 'Wheel of the Law,'—and the four-branched 'Toko,' symbols of Buddhist origin. On paper. *Mr. R. Phene Spiers.*

17. Kakemono, Buddhist Hanging Scroll. Figure of Shaka (Sakya Muni), standing on a lotus flower, and backed by the 'Funa-goko,'—a boat-shaped screen, decorated with scroll pattern and small figures representing eleven Ke Butsu, or emanations of Buddha. From the temple of Sho-riyo-ji at Saga, near Kioto. By the priest Ji-yo-un.
Mr. R. Phene Spiers.
18. Kakemono A Tiger. On silk, Japanese. Signed O-bun. *Mr. R. Phene Spiers.*
19. Four studies of Falcons. The name of each bird is written at the side, as 'Old Fir Tree,' &c. On paper unmounted. *H. E. the Japanese Minister.*
20. A long Scroll, or "Makimono." Subject, the different nations of the world. Beginning at the right-hand end—1. Chinese, in the costume of the Ming Dynasty. 2. Chinese, in the costume of the present day. 3. Tatar. 4. Corean. 5. Liuchiuan. 6. Inhabitants of Kang-nang (South China). 7. Tongkingese. 8. Siamese (Shama). 9. Javanese (Jagatara). 10. Malay (?) (Moru). 11. Dutchman (Horanda). 12. Kafuri (?).
Mr. E. Dillon.
21. Kakemono, Kiyo Onna, ladies of the Kuge class and others, writing and playing.
Mr. F. Dillon.
22. Kakemono. Crowd of monkeys on a fir tree (Matsu), by Hankoku. On silk, Japanese.
Mr. F. Dillon.
23. Kakemono. Parrots resting on the branch of a tree. At the side a 'Shi,' or poem in the Chinese style. On silk, Japanese. Painted by Josoku 'when living in retirement in his seventy-fourth year.'
Mr. E. Dillon.
24. Kakemono. Peacock perched on a rock, from which are growing white, red, and purple peonies, at the top a magnolia in flower. According to the inscription, copied by Tetsukiyo from a picture by Nampin Shinsen. Painted in the spring-time. A copy by a Chinese artist of the last century from a work of the Chinese master Nampin.
Mr. E. Dillon.
25. Kakemono. Snowy Heron and blue Iris. On silk, Japanese. By Kin-naga. *Mr. E. Dillon.*
26. Kakemono. Jay resting on a branch of cherry blossom. At the side a 'Shi,' or poem in the Chinese style, with the poet's signature. On the left, 'Painted by Utanoske Yamamoto Koma.'
Mr. F. Dillon.
27. Kakemono. 'Kara-ko no Asobi,' 'Games of Chinese Children.' On silk, Japanese.
Mr. E. Dillon.
28. Studies of Birds, on paper, unmounted. *H. E. the Japanese Minister.*
29. Kakemono. 'Kamo,' or Wild Duck, among snow-covered rushes. By Itoku Yemo. On silk, Japanese.
Mr. E. Dillon.
30. Kakemono. 'Hana-Kago,' or Flower Basket. By Shoyeki. On silk, Japanese.
Mr. F. Dillon.
31. Kakemono. Birds fighting and Peach Blossom. According to the inscription, painted by the great Chinese artist Nampin Shinsen, but probably a Japanese copy. On silk.
Mr. E. Dillon.

32. Kakemono. A subject from Chinese history. According to the inscription, 'The Return of Bunki to China.' A group of Tatars halting by a river bank, in the centre a Chinese princess (Bunki) is bidding adieu to an old woman, who is weeping. Probably a story from the time of the decline of the Sung Dynasty. On silk, by a Japanese, after the Chinese artist Kinye. *Mr. E. Dillon.*
33. Kakemono. Cormorant seated on a branch, overlooking a river, in which are seen 'Ai' fish. On silk, Japanese. Painted by Ko-un-kiyo, of the house called Nam-mei-do. *Mr. E. Dillon.*
34. Kakemono. A bird and flower composition; the ground has much darkened from age. In the centre the Sacred Lotus, above yellow birds perched on hanging branches of willow, in the foreground a pair of ducks. Painted in silk by the Chinese artist, Riyoki. *Mr. F. Dillon.*
35. Kakemono, 'Ume ni tsuru.' Crane and plum blossom. On silk. Japanese. Painted by Utanoske Yamamoto Koma. *Mr. F. Dillon.*
- 36 & 38. A pair of Kakemono. Two drawings in Indian ink of the bamboo, the one on the right represents what the Japanese call the 'Otoko-dake,' or male bamboo; that on the left the 'Onna-dake, or female bamboo. The upper inscription in each case refers to the Chinese artist in whose style they are painted. The lower one states that they are the work of the Japanese priest Yôshun, who held the rank of Ho-in in the Buddhist temple of Sei-Sen-In. On silk. *Mr. E. Dillon.*
37. Kakemono. Subject, Kujaku or Chinese peacocks. On silk. Japanese. Painted by So-Sen, in the tenth month of the year of the horse, in the period Temmei (A. D. 1786). *Mr. E. Dillon.*
- 38*. Kakemono, the imperial crane, with young. According to the inscription, these cranes having reared a brood of young in the gardens of his palace in Yedo, the Prince of Kiishiu ordered a drawing to be made of them; of which drawing this work is a reproduction. On silk. Japanese. Dated the fourth year of Kayei (A. D. 1851). *Mr. F. Dillon.*
39. Kakemono. Subject, Peacocks and Peonies, under a tree, with pink blossom. On silk, darkened by age. Chinese. *Mr. F. Dillon.*
40. Paper Scroll, unmounted. 'Yuki-Daka,' falcon resting on a snow-covered branch of Matsu (Japanese fir). *H. E. the Japanese Minister.*
41. Kakemono. A waterfall, with a dragon appearing from amidst a thunder-cloud. Painted in Indian ink (Sumi-ye) on paper. Signature illegible, but probably a work of the end of the sixteenth century. *Mr. E. Dillon.*
42. Kakemono. "Momiji Toshima." A lady in dark green embroidered dress. Scarlet leaves of the maple are blown about by the autumn wind. By a lady, a native of Kioto. *Mr. E. Dillon.*

LIBRARY.

- 1 to 6. Paintings on silk of the Palace Temples of Pekin and other Courts of China.
Mr. Lockhart.
7. A group of Sen-nin, or Genii, standing by the waterside, and watching a man riding through the air on a crane. On silk. Japanese, in imitation of Chinese work. *Mr. E. Dillon.*
8. Squirrel on a branch of a Biwa tree. Sketch on paper. Japanese. *Mr. E. Dillon.*
9. Cranes by the seashore. Slightly coloured sketch on paper. Japanese. *Mr. E. Dillon.*
10. A number of studies of the Grosbeak (Ikaru-mame). On paper. Japanese. This and the other careful drawings of birds were probably executed during the period Bunsei, (1818—1829). *Mr. F. Dillon.*
11. Rough sketch of a Crane reposing, Sparrows, and Blue Flowers. On paper. Japanese. *Mr. F. Dillon.*
12. A man riding over the sea on the back of a fish. Rough sketch on paper. Japanese. *Mr. E. Dillon.*
13. Study of the bird called Kô-no-tsuru (night-heron). The head, claws, and wings are repeated in different postures. On paper. Japanese. *Mr. F. Dillon.*
14. Landscape (upright). Mountain stream and bamboos. Painted in Indian ink on silk. Japanese. *Mr. Cutler.*
15. Study of the bird called Midzu-Tori (lit. water-fowl). The head and wings of the bird are repeated on the same sheet, to which are also affixed some real feathers of the bird and notes referring to colour. On paper. Japanese. *Mr. F. Dillon.*
16. Sketch of a Fish, in Indian ink. On paper. Japanese. *Mr. F. Dillon.*
17. Kingfisher, on a spray of wild-rose. On paper. Japanese. *Mr. F. Dillon.*
18. Cock, sketch in colours. On paper. Japanese. *Mr. E. Dillon.*
19. Peacock, unfinished study for a picture, with notes on colour, &c. By Sosen. The large Drawing of Peacocks (No. 37 in the Gallery) by the same painter is dated 1786. On paper. Japanese. *Mr. E. Dillon.*
20. Study of Pheasant, front view, with the head repeated in different positions. On paper. Japanese. *Mr. F. Dillon.*
21. Study of Pheasant. The plumage carefully drawn and coloured from specimens of the feathers from different parts of the body, which are attached to the paper. Separate studies of the head, wing, tail, and left leg. On paper. Japanese. *Mr. F. Dillon.*
22. The Shichi-ken-Jin. Seven wise men who lived in the time of the Tsin Dynasty (about A.D. 200). Some verses of Chinese poetry are written above. Japanese, after a Chinese artist. Dated 1854. *Mr. E. Dillon.*
23. Landscape. Winter view of Fuji-no-yama, the sacred mountain, rising above the clouds. On silk. Japanese. *Mr. E. Dillon.*
24. Study of a Pheasant, with partially expanded wings. Slightly coloured. Separate studies of heads and wings. On paper. Japanese. *Mr. F. Dillon.*
25. Three Cranes. Slightly coloured sketch, with notes on plumage. On paper. Japanese. *Mr. E. Dillon.*

26. Wild Boar, rushing through grass. Rapid sketch in Indian ink. On paper. Japanese.
Mr. F. Dillon.
27. A Kingfisher and two Chinese Birds. Carefully coloured studies. On paper. Japanese.
Mr. F. Dillon.
28. Peacock with expanded tail. Study for a picture, in part carefully coloured, with notes relating to colour, &c. By Sosen. (See No. 19.) On paper. Japanese.
Mr. E. Dillon.
29. The Rising Moon seen through bamboos. Drawing in Indian ink, on silk. Japanese.
Mr. Cutler.
30. Two studies of Pheasant's Wings, one slightly coloured. Some real feathers are attached to the side. On paper. Japanese.
Mr. F. Dillon.
31. Study of the Japanese bird called Kô-no-tsuru (night-heron). At the side additional studies of the legs and the head. With real feathers attached, and notes relating to the colour. On paper. Japanese.
Mr. F. Dillon.
32. Flute-player, carrying a sword and a basket full of flowers. After a Chinese picture. On paper. Japanese.
Mr. E. Dillon.
33. Study of a Wild Duck (Midzu-tori), the legs in the position for swimming, with separate studies of the head in different positions. On paper. Japanese.
Mr. F. Dillon.
34. Study of a Midzu-tori, with separate studies of the extended wing and of the leg. Real feathers attached, and notes on the colours. On paper. Japanese.
Mr. F. Dillon.
35. Large drawing on silk of the Japanese fresh-water fish called Koi, a kind of carp. By the painter Sho-seki.
Mr. Cargill.
36. Historical subject in Indian ink. A soldier with an armour box, and a lady carrying a helmet. On paper. Japanese.
Mr. E. Dillon.
- 37—42. Six Drawings of birds, flowers, and insects. One of them has the cyclical date corresponding to 1854, and an inscription stating that it is copied from the work of an older artist. Purchased in Canton. On paper. Chinese.
Mr. E. Dillon.
43. Highly-finished Drawing on silk, a crane among the ripe rice. Painted by Nankoku. Japanese.
Mr. Cutler.
44. Landscape, Chinese temples and mountains. Japanese. Painted on silk in the Chinese style.
Mr. E. Dillon.
45. Sketch of Peony Blossom, on paper, unframed. Japanese.
Mr. E. Dillon.
- 46—48. Unmounted paper Fans, bird and flower subjects, on spangled gold ground. Purchased in Canton.
Mr. E. Dillon.
- 49—52. Four Hanging Scrolls or Kakemono, on silk. Japanese.
Mr. E. Dillon.
49. The Weeping Cherry, with flying sparrow, by Nagato-no-Suke Shiran.
50. White Heron, seated on a snow-covered branch of plum tree in blossom.
51. White Chinese Bird, seated on a peach tree in full bloom, by Shima Shotoku.
52. Spring landscape, with fir tree, plum, and cranes.
53. Unframed Study on paper, doves and roses. Dated the tenth year of the period Bunsei (A.D. 1827). Japanese.
Mr. E. Dillon.
54. Unframed Study, on paper. Mandarin ducks, and kingfisher. Japanese.
Mr. E. Dillon.

55. Unframed Study, on paper. Man in old Chinese costume, standing beside a tiger, on a rock overlooking the sea. Japanese. *Mr. E. Dillon.*
- 56—58. Hanging Scrolls, or Kakemono. Subjects painted on silk. Japanese. *Mr. E. Dillon.*
56. Peacock and peony flowers.
57. Two Cranes resting on a rock overlooking the sea.
58. Fuku-roku-jin, one of the Seven Lucky Gods, and a boy feeding cranes.
59. Large hanging Scroll, or Kakemono. A man in the old Chinese costume, with his five children, standing by a table covered with writing materials. The inscription says :
"Like five dragons, my children, though young, have passed their examinations."
On paper. Chinese. *Mr. Cutler.*
60. A large sheet of paper, with the Imperial five-toed dragon, amid clouds. Painted by hand, gold on a red ground. Used for memorial presentations to the Emperor. Chinese. *Mr. Lockhart.*
61. Kakemono, or Hanging Scroll. A wooded mountain gorge. Painted in Indian ink, on silk. Japanese. *Mr. E. Dillon.*
62. Kakemono, or Hanging Scroll. The storm dragon. Painted in Indian ink, on silk. *Mr. F. Dillon.*
63. Flight of Sparrows over flowering grass. On paper, unframed. Japanese. *Mr. E. Dillon.*
64. Chrysanthemums. Rough study on paper, unframed. Japanese. *Mr. E. Dillon.*
65. Sketch in Indian ink, slightly coloured. Subject, the 'Shichi-ken-jin,' or Seven Wise Men. (See No. 22.) On paper, unframed. Japanese. *Mr. E. Dillon.*
66. Blue Iris. Rough upright sketch, on paper. Dated the eleventh year of the period Bunsei (A.D. 1828). Japanese. *Mr. E. Dillon.*
67. Purple Magnolia flowers. Study on paper, unframed. Japanese. *Mr. E. Dillon.*
68. Wild Duck and Reeds. Unframed sketch, on paper. Japanese. *Mr. E. Dillon.*
69. The Fishing God Yebisu catching the Tai fish. On paper, unframed. Japanese. *Mr. E. Dillon.*
70. Study of flowers. On paper, unmounted. Japanese. *Mr. E. Dillon.*
71. Kakemono, or Hanging Scroll. Seated Buddha, from whom radiate golden rays, each ray ending in a separate figure. Japanese. From a Buddhist temple. Painted on paper. *Mr. E. Dillon.*

On the top of the Long Bookcase.

- Folding Book. A caricature of a Daimiyo's train on its way to the capital. The men and horses represented by insects of all kinds and by frogs, who carry tall-stalked flowers in place of spears. In various coloured silks, in relief, on a silk ground. Old Japanese. *Mr. Cutler.*
- Part of a Japanese Scrap-book, containing drawings of birds, flowers, and insects. The drawing of Ducks, here exhibited, is dated the third year of the period Horeki (A.D. 1753).
On paper, Japanese. *Mr. E. Dillon.*

Makimono, or Scroll. Subject, a fire. In the part shown the "Hi-no-mono," or firemen, are seen hurrying to the scene, some carrying their tall red lanterns, on which is the sign of the quarter from whence they come, others are waving about the Matoi, the holy standard, which is placed on a housetop nearest to the fire, and serves to intimidate the Fire-god. The rest carry ladders, axes, hooks, and ropes. Woodprint, partly coloured by hand. Japanese. *Mr. H. V. Tebbs.*

Makimono, or Scroll. A series of twelve subjects, painted in the "Tobaye" style (caricature), representing the amusements of the different seasons. In the section shown is seen the "Suzumi" or "resort to cool places" on hot summer evenings. Painted by Toshin. On paper. Japanese. *Mr. E. Dillon.*

Book containing a series of coloured drawings on silk, illustrating the manufacture of porcelain. Chinese. *Mr. Lockhart.*

Folding Book, containing a series of drawings of birds, each with name and date attached. A Japanese thrush, three drawings of the grosbeak, and a large drawing of a wild duck, are shown; dated from the seventh to the tenth year of the period Tempo (A.D. 1836-1839). On paper. Japanese. *Mr. H. V. Tebbs.*

On the Top of the Bookcase between the two Fireplaces.

Book containing a collection of the long strips of stiff paper on which Uta or Japanese impromptu Songs are written. The small subjects on the wider strips are a series of Illustrated Proverbs, one for every letter of the Japanese syllabary. *Mr. E. Dillon.*

Four specimens of coloured Wood Prints (Yedo-ye). The subject is painted with a brush on the block, so that graduated tints are obtained. *Mr. R. Phene Spiers.*

On the Table in the Back Library.

In the Glass Case.

A Chinese Colour-box. *Mr. Arthur Diösy.*

Specimens illustrating the various applications of paper; Midsu-hiki, or paper string used for fastening up presents. Stamped paper, made to imitate leather. *Prof. Ayrton.*

Book of designs for the mounting of Japanese Kakemono, or Hanging Scrolls. Silk and brocade, appliqué. *Mr. F. Dillon.*

Makimono, or Scroll. Painted with subjects illustrating the manners of the Ainos, or aborigines of Yezo. On paper. Japanese. *Mr. E. Dillon.*

Three specimens of wood-block printing in colours. *Mr. R. Phene Spiers.*

Five small Books illustrated with woodcuts. Designs for metal work, combs, lacquer, &c. *Mr. R. Phene Spiers.*

"The Hundred Views of Fuji-no-yama." Two volumes of woodcuts. *Mr. R. Phene Spiers.*

A collection of woodcuts. Illustrating the three styles of drawing, corresponding to the Square, the Medium, and the Grass Hand, used in writing Chinese characters. *Mr. E. Dillon.*

WRITING ROOM ON GROUND-FLOOR.

Japanese and Chinese Drawings.

1. Study of Cherry Blossom, slightly coloured. On paper. Japanese. *Mr. F. Dillon.*
2. Study of the tail and leg of a Pheasant. On paper. Japanese. *Mr. F. Dillon.*
3. Four brightly coloured drawings of Buds and Flowers. On 'skeleton' leaves. Chinese. *Mr. H. Haes.*
4. Two illustrations from a Monogatari (old Japanese historical novel or epic), representing part of the women's apartments in a palace, overlooking a lake; on the water are seen boats containing pleasure parties and musicians. Painted in the old conventional style called Yamato-ye, characterized by the use of strong tints (generally body colour) and of gold. This style is always associated with purely Japanese historical and mythical subjects, where there is no Chinese influence. *Mr. E. Dillon.*
- 5, 6. Four Paintings, from a series representing the birds and flowers of the twelve months. Painted in a decorative style on silk, partially covered with gold spangles, probably from the panels of a cabinet. Japanese. *Mr. E. Dillon.*
7. Watanabe, the retainer of Yorimitsu, disguised as a Yamabushi (itinerant Shinto priest); in this guise they penetrated to the devil's stronghold on Oyeyama. Dated 11th year of the period Bunsei (A.D. 1828). On paper. Japanese. *Mr. E. Dillon.*
8. Large composition. Chinese Pheasants and smaller birds among peonies and other flowers. Modern Japanese. Painted in the Chinese 'bird and flower' style. On paper, unmounted. *H. E. the Japanese Minister.*
9. A number of careful studies of frogs and grasshoppers, with notes relating to colour. Dated 8th and 9th month.* On paper. Japanese. *Mr. F. Dillon.*
10. Three careful studies of the Seme, or Japanese Cicada, and of a small blue flower. Dated the middle of the 8th month. On paper. *Mr. F. Dillon.*
11. Study of Grass in flower. On paper. Japanese. *Mr. E. Dillon.*
12. Landscape, in Indian ink. View from the highest building of a group of Buddhist temples, overlooking the avenue of approach and the mountains beyond. On paper. Japanese. *Mr. F. Dillon.*
13. Study of Spring Blossom, probably Anzu (a kind of apricot), dated the 19th day of the third month. On paper. Japanese. *Mr. F. Dillon.*
14. The Sixteen Rakkan (Sanskrit Rahat), the immediate followers of Shaka. On paper. Japanese. *Mr. E. Dillon.*
- 15 and 16. Two drawings, from a series representing agricultural processes; the figure in the costume of the Ming Dynasty. On paper. Chinese. *Mr. R. Phene Spiers.*

* The old Japanese calendar, which varies from year to year, is on an average about five weeks behind ours.

17. Sketch in Indian ink and brown of small fish. On paper. Japanese. *Mr. F. Dillon.*
18. Branch of Cherry Blossom. Study on paper. Japanese. *Mr. F. Dillon.*
19. 'The Games of Chinese Children' (Karako no Asobi). Japanese drawing on silk, after a Chinese painter. *Mr. E. Dillon.*
20. Monkey seated on a branch of the lacquer tree, and examining one of the red leaves. On paper. Japanese. *Mr. E. Dillon.*
21. Four pictures representing subjects from the 'No' dances,—the red-haired Shojo, or Sake drinkers; the Old Man of Takasago; the Fishing-God Yebisu, carrying his red Tai-fish; and a fourth figure unknown. The conductor of the dance and the musicians are seen seated at the side. These pictures probably formed part of an interior decoration. In the 'Yamato Ye' style (see No. 4). On paper. Japanese. *Mr. R. Phene Spiers.*
22. The Haunt of the Wild Geese. Design for a Kakemono. On paper. Japanese. *Mr. E. Dillon.*
23. Study of Anzu blossom (the Anzu is a kind of apricot); dated the 29th day of the second month. On paper. Japanese. *Mr. F. Dillon.*
- 24 and 25. Eight subjects illustrating the various applications of paintings by the Japanese. Paper, silk, and wood 'appliqué,' so as to form a low relief. The minute detail of the drawing and the free use of gold are characteristics of the old Yamato Ye style (see No. 4). 1, Kakemono (hanging scroll); 2, Ga-jo (picture book); 3, Tansu (cabinet); 4, Makimono (scroll); 5, Sudzuri-bako (writing box); 6, Kara-kami (sliding partition between the rooms of a house); 7, Shoji (the external partition, the upper part being lined with paper); 8, Biyobu (screen). *Mr. E. Dillon.*
26. Swimming Turtles, drawing in Indian ink on paper. Japanese. *Mr. E. Dillon.*
27. Bamboo Grove, sketch in Indian ink. *Mr. E. Dillon.*
28. Kakemono or Hanging Scroll, a sparrow, lily, and other flowers embroidered on a transparent gauze ground. Japanese. *Mr. E. Dillon.*
- 29, 34. Six Scrolls. Landscape and figure subject. On paper. Chinese. *Mr. Lockhart.*
35. Four Drawings from a series representing agricultural processes. The figures in the costume of the Ming Dynasty. On paper. Chinese. *Mr. R. Phene Spiers.*

In the Semicircular Recess.

A Large Curtain or Screen of Silk; in the centre a long inscription is embroidered in letters of gold on a red ground, around which, on a dark blue ground, a series of figures are embroidered, and above these two Dragons and two 'Fong-hoang' or sacred birds. Such piece of embroidery is presented to a man on the completion of his eightieth year. Chinese. *Mr. Lockhart.*

Golden Dragon and Storks embroidered on a blue satin ground. The Dragon on the Chinese postage stamps (of which a specimen is shown) was copied from this piece of embroidery, which was lent by the owner for that purpose. Chinese. *Mr. Lockhart.*

Two Suits of old Japanese Armour.

Mrs. Strachan.

Hanging Bronze Lamp, from a Buddhist house shrine (Butsudan). Japanese. *Mr. F. Dillon.*

A piece of dark blue satin, embroidered in gold with the characters for wealth, happiness, and long life.

Mr. Lockhart.

Various specimens of Japanese brocades and embroidery.

Mr. F. Dillon.

Large Vase, with cover, painted with figures in old Chinese costume, among fir and plum trees on cream-coloured ground. Japanese earthenware.

Mr. Beck.

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